

THE ROCK MARKETPLACE

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- SHEL TALMY
from kinks&who
to now
- RAY DAVIES' doings
- POLL RESULTS
- CAROL CONNORS?
- & More!

TIPS FOR THE TOP

the high numbers
steve marriott
jimmy page
davy jones

P F SLOAN:

where is he now that we need him?

discoveries single&album reviews addendum letters

TRMmings

Well, here we are back again---our second Christmas issue! I really can't believe that it's been so long since TRM began, but it has indeed spanned two Christmases already. To all who have been with us over this period, just let me say thanks again for all your support and encouragement. In these relatively dull musical times, and economic times as well, it's nice to know that there's still a bunch of us in there plugging away. This issue, to some extent, is centered around those folks who have been misinterpreted, misled, miserable or just plain ignored.

We start off with a good look inside the world of P.F. Sloan, who may not seem like your average cover-story-star-figure, but just check out his story and you'll see why we believe otherwise. TRM newcomer Brian Gari traces 'Flip's' career, and also adds some insightful personal remembrances as well.

Shel Talmy is one man who has often been misunderstood, and reading the story in this issue will probably explain why. He's a man who speaks his mind, and has a lot to say---and it's not always flattering.

Talmy talks, of course, about his years with the Kinks and declares that 'Ray Davies could have been Britains biggest solostar', and we quite agree. TRM examines the non-Kinks world of Ray Davies, those little-known writing and producing efforts which stopped abruptly some six years ago, and are just now re-emerging.

Carol Connors may not have been as famous as Ray Davies, but Ken Barnes builds a convincing case for her place in the Hall of Fame. Meanwhile Gene Sculatti provides us with a po-pourri of oddities and curiosities in DISCOVERIES, and TRM goes out on a limb picking next years stars---The choices: Steve Marriott; Davy Jones; Jimmy Page; & The High Numbers. Read about these newcomers!

You may notice on the cover that a Sparks story was planned for this issue. Quite true, but it turned out Ron & Russell's true accounting of their early days, unreleased albums, & career breakdowns covered quite a bit of ground, and rather than split the story over two issues, it will be printed entirely in the next TRM. It just looked so nice on the cover, that we decided, for the sake of our Art Director's peace of mind, to leave it intact.

And finally, the real stars of this issue are you, the readers of TRM. The response to our poll was totally amazing, and even our 'giant Univac computer' had trouble keeping up with the flood of answers. Yet, it's all been tallied and the results are quite interesting and entertaining. Some of the results were quite predictable, but the 'upsets' outnumbered the sure-shots more often than not! The response and result of the Poll are very heartening, and I think indicates the return of 'the golden era' again. It may not yet be evident in the charts, but TRM and its readers are always a half-year or year ahead of the rest of the field. That, of course, will always continue.

That's it for now. Once again Season's Greetings to all, and our best to all for the coming year.

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Staff: James Spina; Joseph Fleury (UK). Special Thanks for TRM #8 to: Brian Gari; Gene Sculatti; Ken Barnes; Shel Talmy & James Spina. No part of TRM may be reprinted or used in any manner without the consent of the editor. Copyright 1974.

The Rock Marketplace is published five times yearly (Feb; April; June; September; & December; at 37-06 80th street; Jack. Hgts., NY, 11372. Subscription rates are as follows for 1 year: \$6. USA; \$7. Canada; \$8.50 Overseas Sea-Mail; & \$12. Overseas Air-Mail. All mail and correspondence should be addressed to: The Rock Marketplace; PO Box 253; Elmhurst-A-NY; 11380; USA.

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Poor: Very worn, hardly playable record (P). Fair: Slightly better, but still noisy (F). Good: Typical of record not kept in sleeve; well played (G). Very Good: Kept in Sleeve; Played, but not abused (VG). Fine: No noticeable marks or noises on record. (FI). Mint: Played a few times, but no noticeable wear. (M); New: Unplayed (N).

Abbreviations: (H) or (COH): Hole drilled through label or jacket. (DJ): Promotional Copy. (RE): Re-Issue or Later pressing. (PS) or (PC): Picture Sleeve or Cover. (WL): Writing on Label. (SS): Still Sealed. (MO): Mono. (ST): Stereo.

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P.F. SLOAN

Have you been seeking P.F. Sloan? Probably not. But some faithful people certainly have been---Jimmy Webb to name one. He wrote a song about Phil in 1970 which appeared on an album called Words and Music (and was later recorded in glowing fashion by the Association). The song reflected Webb's views on the bypassing of Sloan's talents; "I Have been seeking P.F. Sloan/No one knows where he has gone/No one has ever heard the song/That good old boy sent winging." P.F. Sloan; one of the first singer songwriters, but not the first to be driven into, perhaps, self inflicted obscurity.

Phillip (Flip) Sloan was born in New York, but moved to Los Angeles with his family in his early teens. He began his recording career in L.A. on some small obscure labels like Alladin and Mart. His first was out in late '59 (at the age of 15!), and it was an attempt for the dying RnB Alladin label to get a chart hit. (It was of course a massive flop). The next, out a year later was on the local Mart label, and is virtually unknown. Even Flip shrugs them off.

Meanwhile Steve Barri, who was working in a record store in Fairfax, California, penned "Suzie Jones" for the Nortones on W.B., and then was possibly involved with their two followups. But he had bitten the apple and was hooked on the record business. He went on his own, issuing two singles on the Rona Label in 1961. Then he teamed up to write and co-write some songs with Carol Connors (see article elsewhere in this issue) which kept him busy during 1961 & 1962. In 1963, he teamed up with Carol and Cheryl Connors to form a recording trio dubbed The Storytellers. Issued on Ramark, "When Two People" was soon picked up by Lou Adler for Dimension records. Despite high hopes for the disc, it ultimately went nowhere, but it was the most important flop that Steve Barri would ever have. For thru this chance meeting with Lou Adler at Dimension, he was soon teamed up with the young, but obviously talented P.F. Sloan.

Lou Adler, then professional manager of Screen-Gems Columbia Music was the guiding light for Phil's career. It was he who signed Phil and Steve Barri to Screen-Gems and put them together as a writing team. Their careers began with some writing and occasional producing for other artists such as Connie Stevens. The first successes, tho, came with Round Robin on Domain Records. "Slauson Town" came first and caused some noise. It was the followup, "Kick that Little Foot Sally Ann" (credited often to P. Sloan) that took off reaching the Top 60 nationally. Round Robin's dance records were even more popular in Canada where he ran up a string of major successes. Adler, with his keen ear for talent, was beginning his Dunhill production company in 1964 and picked Phil and Steve as his only staff writers for the subsidiary publishing company, Trousdale. At this point Phil and Steve wrote more songs than, perhaps, at any other point in their careers. They were not only writers, but also acted as background singers, arrangers, musicians, producers, and later on artists under their own and various other names. Lou's wife at the time was Shelly Fabares, and it was she who was the first to record "I Know That You'll Be There" on Vee-Jay, written, arranged (and possibly produced) by Sloan and Barri. (The Turtles later recorded it on the You Baby album.) It was perhaps the first clear indication of the duo's brilliance. Shelly Fabares gently was guided through a drifting melody with a powerful chorus. The flip, "Lost Summer Love" was even better; an uptempo pop song with a perfectly arranged slew of hand-claps, falsetto backup vocals, and drums rolls. It paved the way for Sloan-Barri's dive into surf-music a year or so later. Through this mid-'64 association with Vee-Jay, they also wrote songs for Betty Everett ("Can I Get To Know You") and Themes Incorporated. At Warners they penned songs for Ramona King and Connie Stevens, and then wrote, arranged, and conducted both sides of an Ann Margaret release for RCA. "Someday Soon", the original "A" side was nice enough, but it was "He's My Man" (which became the "A" side by the time of release) which remains today a brilliantly classic record. Ann Margaret sings (breathes is a better description) in a breathy hushed style that would easily send Joey Heatherton and Lynsey De Paul back to the minors. Sloan & Barri offer lilting backup vocals, a variety of percussion effects, and a echoing elongated guitar sound.

In 1964, the popularity of surfing music was creating the need for more than just Brian Wilson to turn out hits. Gary Usher was active at Capitol; Bruce Johnston and Terry Melcher were handling Columbia; and Liberty-Imperial needed some activity. Jan & Dean (Lou Adler proteges) had already achieved major success, but were looking for new fresh material. They found it in P.F. Sloan and Steve Barri. Their first appearance on a Jan & Dean record was on the Dead Man's Curve album where they were listed as, doing "background voices". They continued doing backup vocals on the next three albums (Ride the Wild Surf; Little Old Lady...; & Command Performance) where they were often listed as the Fantastic Baggies. Over the span of these albums they also penned such greats as "Tell Em I'm Surfing"; "Summer Means Fun"; "One Piece Topless Bathing Suit" and the never-to-be-forgotten "From all Over the World".

They were so successful in fact, that they recorded an album and a few singles for Imperial as the Fantastic Baggies. Their recordings were usually all standouts---no fillers for these boys, always totally professional. Phil prefers not to reminisce about this period (perhaps equating it with prostitution). Nevertheless, the Fantastic Baggies were as melodious, harmonious, and tight as any of the era. Some of the same musical tracks appeared on both the Baggies LP and corresponding Jan & Dean albums, which in retrospect seems interesting, but not important. (See TRM's Jan & Dean story in issue #6 for further details...) Phil was only eighteen and Steve, twenty-one at this time---certainly quite young to be producing such high quality tracks. Phil took the lead vocals on the album and Steve added some harmony. The highlight of the album is "Surfin's Back Again" with the addition of some very "in" surf impersonations. Who else would imitate Terry Melcher, Jan (slightly offkey of course), Brian Wilson (only the high notes), Rick Nelson, Jack. E. Leonard, Don Wilson (no relation to Brian), and Lou Adler ("great guys, you guys are great")? The patter continues into the runoff grooves with "keep away from my house, boy..." Who knows what it meant, but we certainly felt the humor.

Besides penning songs for the Rip Chords and Bruce and Terry during the duos "surf period", they also wrote the little known "Swintime U.S.A." for "The Lifeguards" on Reprise, produced by Jack Nitzsche. For Bruce & Terry they provided "Summer Means Fun" and the "Rip Chords" did "This Little Woodie"; "Surfin Craze" and "My Big Gun Board". In fact one of the Rip Chords final singles "One Piece Topless Bathing Suit" b/w "Wah-Wahini" were both Sloan-Barri compositions, and non-LP waxings as well. (See TRM #5 for details.) Speaking of non-LP sides, the Baggies had three; the uptempo amazing falsetto "Anywhere the Girls Are"; the best Beach Boys ballad cop ever "Debbie Be True"; and the strange-non surf remake of "It Was I" with what sounds like Dean T. on backup vocals!



WHEN YOU'RE NEAR
YOU'RE SO FAR AWAY
(Sloan - Barri)



PHILIP & STEPHAN

Produced by Sloan & Barri
A DUNHILL PRODUCTION
IN-7711

(64-6894)
Trousdale Music
(BMI)

Then came a strange association (which began even while the Fantastic Baggies were still afloat) with some Canadian artists. It's hard to say how for sure the Sloan-Barri Canadian-Connection came about, (perhaps it was because Round Robin had been such a hit in Canada...), but one album and a few singles of importance emerged from this period. The center of attention was a Canadian lad called Terry Black. Guided by the writing and production genius of Sloan/Barri, Terry notched a series of massive hits for Arc Records in Canada. An album followed (2 singles were issued here on Tollie, and Terry later followed S/B over to Dunhill), titled The Black Plague. It included seven Sloan-Barri cuts (three are earlier non S/B throwaway tracks), and was really quite a classic. "Unless You Care", the opening cut, was probably the best, and several of the songs were later re-produced by Sloan & Barri for their early Dunhill productions. The songs were all short, crisply produced and infectiously melodic. The duo were clearly influenced here by Lennon-McCartney's softer Peter & Gordon phase. There's touches of Zombies, and Billy J. Kramer as well, but there's also lots of of S/B there too. This is one of the most consistent and enjoyable albums of the era; pick it up if you ever get the chance.

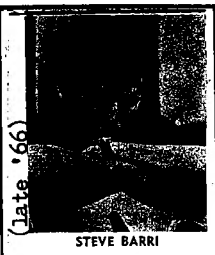
Terry Black's "girlfriend" at the time was Patricia Anne, from Halifax Nova Scotia, who also recorded for Arc Records. Not only that but she was also signed in late 65, to Paramount where she was scheduled to be in a film with Jan & Dean! (Lou Adler strikes again!). Sloan and Barri definitely worked with her, the total extent not being known, but one thing is for sure: Flip wrote "Blue Lipstick" for her, and it was a fairly successful record for the lass. The (now dynamic) duo also worked with yet another Vee-Jay subsidiary Interphon where they recorded some instrumentals as Sheridan Hollenbeck Orchestra and Chorus, and two vocal sides as Phillip and Stephen in late '64. Phillip & Stephen produced a cross between the Terry Black-British Sound; oldies ("Save the Last Dance for Me" & "Midnight Mary"); and what would soon emerge as the folk-rock sound.

So it was one day at low tide that folk-rock rolled in and seemed to (overnight) replace the surf board with protests and demonstrations. At this point, Flip Sloan, the staff-writing, fill-that-session man, began his metamorphosis. The last records during this period were "From all Over the World"; "Secret Agent Man" (Johnny Rivers); and a series of songs for the MGM film Hold On starring Herman's Hermits, Shelly Fabares and featuring "Where Were You When I Need You", and the Mickie Most suggested title "A Must To Avoid".

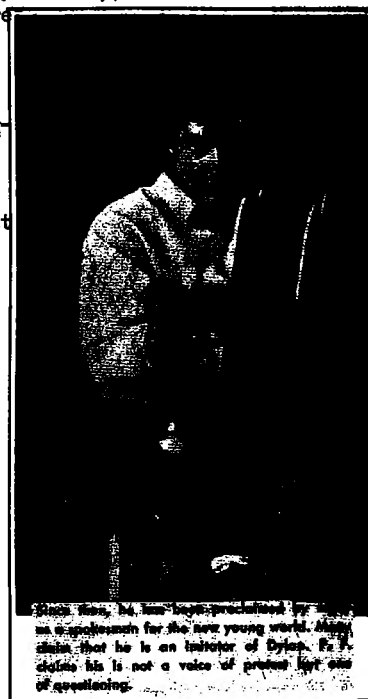
By early 1965 Dunhill Records had been formed by Lou Adler, Bobby Roberts (one of the Dancing Dunhills from whence the name emerged), and Jay Lasker. The first Dunhill album, strangely enough, was an instrumental surf album by the Rincon Surfside Band. The Surfing Songbook featured songs "made famous by Jan & Dean and The Beach Boys", and had Sloan and Barri on backup vocals. The sound is tight (almost the same as the Fantastic Baggies), and if you ever want to record some new surf songs, you can't get better backing Tracks than these. Unfortunately, there was hardly a need for this type of album in 1965, and sales reflected that point quite clearly. Of the first 30 or so Dunhill singles, Sloan & Barri were immediately involved (writing, producing, etc) with at least 20!

These included two more fine Shelly Fabares records, and two additional Terry Black sides. One "How Many Guys", was not a hit, but certainly got a great response on Lloyd Thaxton's show. (Deservedly so, it was another perfect pop record; and it marked a rare television appearance by Phil and Steve!). (The flip, a remake of Sam Cooke's "Only Sixteen" has "this one's for Darren" inscribed in the grooves...). Willie & The Wheels (actually S/B), brought back some harmonious summer sounds: "Do What You Did" b/w a new version of "Skateboard Craze" (taken from the Rincon Surfside Band instrumental track). They also produced or wrote for Dandee Dawson and the Ginder Snaps; Hal Blaine; Don and the Goodtimes; & Emergency Exit. The Iguanas (who were probably Tony, Vic & Manueal, the Mators from Jan & Dean fame) performed for the first time "This Is What I Was Made For", and even did a very untypical (for S/B) Paul Anka re-make "Diana". Sloan & Barri also wrote and produced for the Thomas Group (featuring Danny Thomas' son, Tony); but as someone once said; you can't make a silk purse out of a sow's ear... A bit later on, Sloan-Barri, as the Imaginations issued "Summer in N.Y." b/w "I Love You When You're Mad". One of their few NYC songs, it rivaled "That's Cool, That's Trash" which Sloan-Barri had released as The Trash Cleaners in January 1965. "That's Cool..." was a combination of the Detergents & Jan & Dean's "Schlock Rod"---quite weird, to say the least...

But although many of these one-shots produced great pop records, Phil was changing, but few people knew it. He was being heavily influenced by Dylan, which surrounding music-men found an asset, what with folk-rock becoming the next big money trend in pop. But Phil wasn't writing these songs just to make money---he was relating his difficulties of feeling out of place. These feelings produced such songs as "Let Me Be", "This Precious Time", and "I Found A Girl" name but a few. The later tune caught the ear of Jan Berry who changed the line "I Used to travel all alone" to "I used to go to parties all alone..." Travel? No, No, Flip---Parties are what kids can relate to. P.F., as he had become, could better relate to traveling all alone.



P.F. brought a demo containing "Sins of A Family", "Let Me Be", and "Eve of Destruction" to the Turtles and chose "Let Me Be" as their followup to their Dylan-penned hit "It Ain't Me Babe". Then quickly followed another Sloan song, "You Baby". In all the Turtles recorded some half-dozen Sloan or S/B songs including "Eve of Destruction", "Is It Any Wonder", "I Know That You'll Be There", and a late issue of "I Get Out Of Breath", which the Turtles had actually recorded many years before. P.F. recorded his first album during this time with Steve as his producer, but slowly disappearing as P.F.'s co-writer. In fact, a few Sloan-Barri credited songs were actually generosityes. P.F. wrote some of those by himself and was becoming primarily a solo writer. Why not? He had much to say; much he was reflecting upon. He had replaced his electric guitar sounds with folk strings and a harmonica. His surfing velours were replaced with white dress shirts, jeans, and a Dylanesque cap. The smile was now a painful expression of pondering.



P.F.'s first solo album, coming on the heels of his first single (and only chart record under his own name; #86...) included many songs covered by other artists, but none of the early versions were equal to the simplicity of P.F.'s versions. P.F. played guitar and harmonica on the album and used the regular Dunhill session crew consisting of Joe Osborne, Larry Knechtal, and Hal Blaine. The sound was new to non-Dylan listeners, but somewhat of a copy to Dylan devotees. The songs were definitely honestly written, but included some very Dylan-influenced lines. (And Sloan's commercial success as a writer, often turned people off to his solo work...) One important point however, and one that probably made P.F. such a "covered" writer, was his melodies. Dylan could take a song into the five, six, or seven minute grooves, while P.F. gave us a catchy, sensitive melody with a lyrical point in usually less than three minutes.

On this first album, P.F. gives us "Take Me For What I'm Worth", which the Searchers transformed into a hit record. "What Am I Doin' Here With You" was a rockin' club number when performed by Johnny Rivers on *In Action*, but Sloan takes us out of the Whiskey to give us his interpretation of the song. Another Dylan similarity which also influenced Jimmy Webb was the pronunciation of the article "a" as in *W A M A N E T* "a" (UH). This might be hard to visualize, so just listen to "This Is What I Was Made For" ("...to be loved by a girl like you..."). This album also gave us the perfect anthem for confused youth "What's Exactly The Matter With Me", the much publicized "Sins of a Family" (rocked up by Murray the K on Redbird!), and the brilliant "I Get Out Of Breath".

Meanwhile Sloan helped the Mamas and Papas on their first album by playing guitar and providing them with "You Baby". His greatest commercial success came with the placing of "Eve of Destruction" with Barry McGuire who took it to the top of the charts. The record did not make it there with ease. It was banned on many stations, but brought P.F. worldwide exposure and recognition. Major news publications and TV stations profiled and explored the song and the writer. Sloan & Barri, along with Lou Adler produced the McGuire LP's, while P.F. also played guitar. McGuire recorded a whole slew of Sloan tunes "You Never Had It So Good"; "Sins of a Family"; "Mr. Man on the Street, Act One"; "Upon a Painted Ocean"; "Don't You Wonder Where It's At"; "Child of Our Times" and others.

SUMMER IN NEW YORK (Trousdale, BMI)
I LOVE YOU WHEN YOU'RE MAD
 (Trousdale, BMI)
THE IMAGINATIONS—Dunhill 4092.
 The group's offering is tailor-made to score in every middlesex village and farm. Just right for the season.

Meanwhile P.F. finished his second Dunhill album which featured his versions of many of these songs, and others like "Lollipop Train", "On Top Of A Fence", & "From A Distance". The LP also included a great Dylan cop, "Halloween Mary", and another interesting song "The Man Behind the Red Balloon" (just who was he anyway?). By late '66, Phil (or Dunhill) had issued five singles, with nine of the ten cuts coming from the two albums. None did anything, but Sloan's covered songs still became huge hits.

It was Sloan & Barri who created the Grass Roots, the only one of S/B's studio groups to be successful. Dylan's "Mr. Jones (Ballad of a Thin Man)" was first and flopped. However it was backed by a non-LP side S/B's "You're a Lonely Girl", an interesting pop folk-rock song. Next came "Where Were You When I Needed You"—it was a smash and the rest followed: "Let's Live For Today" & "Things I Should Have Said". The first album, issued without a group picture, because there was no group as yet, was fine pure folk-rock. Sloan-Barri wrote all the originals and covered some popular Dylan, Paul Simon, Jagger-Richard and John Sebastian songs.

By the time the second Grass Roots album was done, a group had been formed, but Sloan & Barri produced the album, penned seven songs, and helped out on vocal and instrumental backing where necessary. But Phillip was tiring of the commercial treadmill and wanted to get off. His last Dunhill single was a strange item titled "Karma (Study of Divinations)", and issued under the name Phillip Sloan. It was lyrically dealing with religion, philosophy while musically utilized strings, sitars, and echoes. Scratched into the grooves was the Eastern religious chant "Nam-Myoho-Renge-Ko".

During the stay at Dunhill, Sloan had little time to involved himself in outside production work. The only team effort (Sloan & Barri) was for the Robbs who were signed to Mercury. S & B wrote and produced "Bittersweet", a great folk-rocker, which featured a strong rhythm guitar and lilting backup vocals—both of which bore more than a striking resemblance to Sloan & Barri's earlier recordings. The flip, "End of the Week" (a Robb composition, but produced by S/B), is a poorly produced (who mixed those drums down so low???) but rather energetic summer surf tune. There's touches of Beach Boys, Fantastic Baggies, Byrds and riffs from "I Follow the Sun". Once again, good harmonies & melody.

Sloan on his own produced his "This Precious Time" for Terry Knight a few months later. The basic simplicity of Sloan's version was kept, but added background vocals complimented the acoustic guitars and tambourines. It's good, but Terry seems to drone, rather than sing, and some of the production gets in the way especially towards the end. Sloan took the unusual (for him) step of touring local radio stations with Terry, but the record failed to hit the charts.

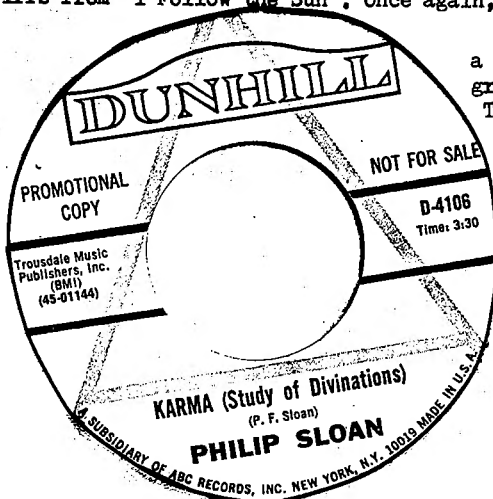
As with most people during these years, Phil was questioning and searching. Perhaps the criticism by some as to his commercial success bothered him. Perhaps he thought his lyrics were too simplistic, direct, or even naive. But as Steve Barri moved towards stifeling commerciality, Phil fled back to N.Y. in 1968, a confused success. While he was staying in town where writers from bygone days have stayed, The Chelsea Hotel, I called up my idol: "Phil", I said, "this is Brian Gari. I've enjoyed your writing for years now, and wondered if you might come up to dinner Thursday?" "Hey man, sure, I'd love to...wow it's weird, this bird is walking outside my window---it's really strange. Okay, see you..."

Trousdale Wins

BEVERLY HILLS, CALIF.—Trousdale Music Publishers and tunesmith P. F. Sloan received two awards from the six-nation voting panel in the European Pop Jury program, part of European Broadcasting's "Radio in Europe" series. Designations were for Barry McGuire's "Eve of Destruction" and Jan and Dean's "I Found a Girl" which placed second and eighth in the Top 10 songs. Later was written with Steve Barri.

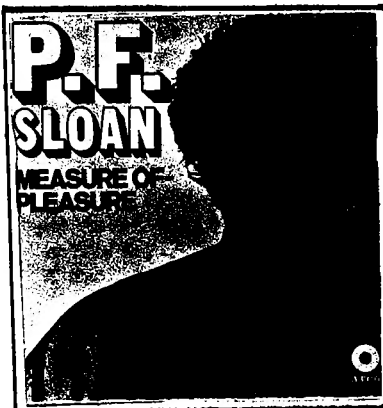


LISTENING TO the newest Terry Knight and the Pack record—"This Precious Time" on Lucky Eleven Records—are, from left: P. F. Sloane, who wrote and produced the tune; radio personality Jerry G. and Knight. The record is distributed by Cameo/Parkway Records.



Thursday arrived and so did Phillip, walking directly to my room by himself (strange having never been there before). He stared at my 8x10 he had autographed and mailed to me in 1966---he couldn't remember it. The Fantastic Baggies were avoided. He was into an honesty trip: "The meal was great, Mrs. Gari, but the bottom of the meatloaf was burnt," He played us beautiful songs. A girl he was seeing came by---she waited in the foyer; he never got up from the table to greet her.

He took a place downtown and hung around the Village with Kenny Rankin and a few other musicians. He headlined a few clubs at the time; The Scene, (where he was billed as P.F. Sloane), and colleges like Queens College where he played unnoticed one afternoon to a small audience of acoustic guitar buffs. An Atco album was finally released, but it was weak compared to his old writing. The melodies and direction were gone. There were some lackluster country-influenced songs (it was recorded in Memphis), and in short was a huge disappointment. It didn't sell and Phillip disappeared. "Now you might sigh and you might moan.../You just smiled and read the Rolling Stone/While he kept on singing..." (Jimmy Webb).



The next few years were particularly hard on P.F. Whether it was the influence of deadening drugs, or just a sign of the times, Phil Sloan was out of the scene, and almost out of the will to go on. "Last time I saw P.F. Sloan/He was summer burned and winter blown/He turned the corner all alone/But he continued singing..." (Jimmy Webb).

The next time I saw him was in 1971 at Don Altfeld's offices in L.A. Don was an old friend from the Lou Adler/Jan & Dean days and always had great admiration for Phil. Phil was in and out of the Troubadour while Jimmy Webb was there singing "P.F. Sloan"---ironic, indeed. I has a song I had written for "Love Story" called "Jenny" which was being published by Don Altfeld. Phil showed up one day and we passed the guitar back and forth. He liked "Jenny" and wanted to record it. The session never materialized. Phil was still adjusting.

Albert Hammond has an interesting story to tell regarding P.F. Sloan (Courtesy of) (the British mag ZigZag). Albert says that Mums executive Bobby Roberts had Sloan signed to the label describing him as "a kid who used to write great songs, but now he's gone down the drain, and he can't write" (You gotta hand it to these executives, they sure know how to understand the trials and tribulations of individuals as talented as Sloan...) So Hammond played a few songs for Roberts who fell in love with "It Never Rains in Southern California" and said "that's the one for Sloan". So they did the session for Mums, and the music track went fine. But when it was time for the vocals, "Sloan started to screw up..." (Hammond). So the final record was rejected by Roberts; Hammond re-recorded it, and it was a smash hit. Finally, P.F. Sloan had proved he was not commercial anymore.

Perhaps that was what finally got him back to recording again. Maybe the "commercial-boy-wonder" stigma had finally been removed. Anyway, it was barely a year later an album on Mums produced by Don Altfeld appeared. It featured mainly new songs, altho "Let Me Be" and "Sins of a Family" were re-done. It was by no means a return to pop recordings for Sloan, but it managed to avoid the lameness and pretensions of most the eras "singer-songwriters". The sound is nice, and Sloan seems to be together once again. It's worth it all if only for the title song "Raised on Records": "I was raised on records, rock and roll radio/I was raised on records and if it wasn't for the music/If it wasn't for the music/I might have said goodbye a long, long time ago." Coming from P.F. Sloan, you know that's the honest truth. too.

Since then, nothing has been heard from P.F. Sloan. Don Altfeld has gone back to practicing medicine (he's always been a doctor). Steve Barri has become even more successful as an extremely commercial producer of such acts as Tommy Roe, Bo Donaldson, and many many others. Jimmy Webb believes we just smiled and read the Rolling Stone, while Phil continued singing. We didn't forget him. Did you?

Brian Gari & Alan Betrock

Carol Connors, con't from p. 35. (Start there before you read this climactic ending!)

and I've always wondered if he's the Bill Payne of Little Feat (who was also in a Santa Barbara band called Turquoise), but that's another article.

Two years after "Little Old Lady From Pasadena", Carol and Roger Christian decided to follow it up with "Masked Grandma" by the California Suns on Imperial, produced (once again) by Marshall Lieb. A top-notch tune (unoriginal as it may have been) with highly amusing lyrics, it celebrates a "little old lady, just a little bit meaner" than Jan & Dean's heroine, who races down supermarket aisles with a shopping cart and "is the terror of the Safeway and the Thriftmart". So unsettling is the havoc wreaked by the Masked Grandma that "the League of Women Voters has asked her to quit/Terrorizing all the markets with her goodie-grabbing bit".

Carol next emerges, to the best of present available knowledge, on a June '68 Cake single (and album) penning "Have You Heard the News About Miss Molly", a heartrending tale of a persecuted unwed mother which she co-wrote with one M. McGinnis. It's a nice cut, as is "Wingate Square" (co-written with Ron Nadel), on the Sunshine Compnay's third album, Sunshine and Shadows, out in late 1968.

That's the last that's been heard from Carol Connors, but it wouldn't surprise me overmuch to learn she's been heavily involved in the record scene under more pseudonymous identities. (Information, of course, is eagerly sought.) In any case, her association with many of the foremost luminaries of early/mid-sixties pop from Spector to Barri to Christian renders her an intriguing shadow figure, and her many excellent records (vocally and lyrically always on the pulse on teen americana) make her someone definitely worth investigating by perceptive record collectors and historically minded types. Wherever Carol Connors is now, I rather hope she's still got the Cobra.

Annette Bard: Alibi/What Difference Does It Make	Imp. 5643	3/60	Storytellers: When 2 People/Time Will Tell Ramark	501	7/63
Carol Collins: Dear One/Johnny, Oh Johnny	Dunes	2005	2/61	Storytellers: I Don't Want an Angel/In The Valley	Cap. 5042
Carol Connors: You Are My Answer/My Diary	Col. 41976	5/61	Zip-Codes: Run Little Mustang*	Lib. 55703	5/64
Listen to the Beat/My Special Boy	Col. 42155	11/61	Rip Chords: Hey Little Cobra*	Col. 42921	12/63
What do You See In Him/That's All...	42337	2/62	Carol & Cheryl: Go Go GTO/Sunny Winter	Colp. 767	2/65
Big Big Love/Two Rivers	Era 3084	8/62	Surfettes: Sammy The Sidewalk Surfer	Mustang 3001	3/65
Tommy Go Away/I Wanna Know	Era 3096	11/62	Chains: Carol's Got a Cobra/Hate to See...	HRB 460	2/66
Angel My Angel/Never	Cap. 5152	4/64	Calif. Suns: Masked Grandma*/Little Bit...	Imp. 66179	6/66
My Baby Looks.../Lonely Little...	Mira 219	4/66	Cake: Have You Heard the News...Miss Molly*	Dec. 32347	6/68
Yum Yum Yamaha (1 sided release)	NTC 80	@'65-'66	Sunshine Co.: Wingate Square* on Imp. LP 12399		11/68
Swingin' Summer on <u>SS</u> LP	HRB 8500	1965	(* indicates written, but not sung by C. Connors.)		

P.F. Sloan [discography]

P.F. SLOAN: (Under his own name)

All I Want is Loving/Little Girl in The Cabin Aladdin 3461 12/59
 If You Believe In Me/She's My Girl Mart 802 11/60
 Sins of a Family/This Mornin' Dunhill 4007 8/65
 Halloween Mary/I'd Have To Be Out of My Mind Dunhill 4016 12/65
 From a Distance/Patterson Seg. 4 Dunhill 4024 2/66
 City Women/On Top of a Fence Dunhill 4037 8/66
 I Found a Girl/A Melody for You Dunhill 4054 11/66
 Sunflower Sunflower/Man Behind the Red Balloon Dunhill 4064 3/67
 Karma (A Study of Divinations)/I Can't Help But Wonder, Elizabeth Dunhill 4106 10/67
 New Design/Star Gazin' Atco 6663 1/69
 Let Me Be/Springtime Mums 6010 11/72
 (Notes: Aladdin 3461 issued as Flip Sloan; Mart 802 as Phil Sloan)
Songs of Our Times: Dunhill 50004; Sins of a Family; Take Me For What I'm Worth; What's Exactly the Matter With Me; I'd Have to Be Out of My Mind; Eve of Destruction; This Mornin'; I Get Out of Breath; This Is What I Was Made For; Ain't No Way I'm Gonna Change My Mind; All The Things I Do For You Baby; (Goes to Show) Just How Wrong You Can Be; What Am I Doing Here With You. 9/65.
Twelve More Times: Dunhill 50007; From a Distance; Man Behind the Red Balloon; Let Me Be; Here's Where You Belong; This Precious Time; Halloween Mary; I Found a Girl; On Top of a Fence; Lollipop Train (You Never Had It So Good; Upon a Painted Ocean; When the Wind Changes; Patterns Seg. 4. 2/66
Measure of Pleasure: Atco 268; One of a Kind; New Design; Good Luck; And the Boundaries In Between; How Can I Be Sure; Miss Charlotte; Champagne; Above & Beyond the Call of Duty; Country Woman; Star Gazin'. 12/68
Raised on Records: Mums 31260; Let Me Be; The Way You Want It To Be; The Night the Trains Broke Down; The Moon is Stone; Raised on Records; Springtime; Como; Sins of a Family; Turn on the Light; Midnight Girl; Somebody's Watching You. 6/72.

STEVE BARRI: (Pre-P.F. Sloan)

Down Around the Corner/Please Let It Be You Roma 1003 2/61
 I Want Your Love/Story of the Ring Roma 1004 10/61

(As a Member of a trio, The Storytellers):

When Two People (Are In Love)/Time Will Tell Ramark 501 & 7/63
 Dimension 1014 8/63

(Wrote "Susie Jones" for the Nortones and may have been involved with their two followups, listed below):

Susie Jones/That's the Way The Cookie Crumbles War. Bros. 5065 6/59
 Smile, Just Smile/Boy War. Bros. 5115 11/59
 I'm Gonna Find You/Cookie Mon (same group?) Stack 502 5/60

(Also wrote or co-wrote songs for Carol Connors on Columbia and Capitol during 1961 & 1962; see C. Connors discog. in this issue)

WRITING & PRODUCING: (Pre-Dunhill) (*Indicates Written; ** Indicate Prod.)

Round Robin: Slauson Town/Malloy the Engineer Domain 1401 2/64
 Kick That Little Foot Sally Ann/Slauson Party Dom. 1404 5/64
 (The U.S. Round Robin LP: Land of 1000 Dances (Challenger 620) contains no Sloan-Barri cuts; but the Canadian RR LP (Barri) contains both of the S/B cuts listed above.)

VJ-Tollie-Interphon Days:

Betty Everett: I Can't Hear You/Can I Get To Know You* VJ 599 6/64
 Shelly Fabares: I Know You'll Be There/Lost Summer Love VJ 632 9/64
 Themes Inc.: Theme From Peyton Place/Paula's Percussion* VJ 635 10/64
 Terry Black: **Unless You Care**/*Can't We Go...* Tollie 9026 10/64
 **Everyone Can Tell*/Say It Again **&* Tollie 9041 1/65

The Black Plagues: Canadian ARC 5001; Unless You Care; Kisses for My Baby; Say It Again; Everyone Can Tell; Can't We Go Somewhere; There's Something About You; Ordinary Girl; (all written by Sloan-Barri); Bad To Me; World Without Love (first 9 also produced by Sloan-Barri); Little Fool; Dry Bones; Sinner Man. 1965.

Phillip & Stephen: **Meet Me Tonight Little Girl*/**When You're Near You're So Far Away Interphon 7711 11/64

Sheridan Hollenbeck: Tokyo Melody/Michelle's Melody* Interphon 7712 11/64

Ann Margaret: **He's My Man*/**Someday Soon* RCA 8446 6/64

Connie Stevens: They're Jealous of Me/A Girl Never Knows* WB 5425 4/64

Ramona King: You Say Pretty Words*/Blue Roses WB 5432 5/64

FANTASTIC BAGGIES & SURFING:

Fantastic Baggies (Wrote and produced all cuts except *):
 Tell 'em I'm Surfin'/A Surfer Boys Dream Imperial 60047 8/64
 Anywhere the Girls Are/Debbie Be True Imperial 66072 11/64
 It Was 1*/Alone on the Beach Imperial 66092 2/65
 Tell 'em I'm Surfin': Imperial 12270; 9270; Tell 'em I'm Surfin'; Let's Make The Most of Summer; Surfin' Craze; Big Gun Board; Alone on the Beach; This Little Woodie; Surfer Boys Dream Come True; When Surfers Rule; Wax Up Your Board; Summer Means Fun; Surfin's Back Again (w/Surf Impersonations) 9/64

The Lifeguards: Swimtime USA*/Swim Party Reprise 277 4/64
 For Jan & Dean Wrote: Tell 'em I'm Surfin'; Summer Means Fun; One Piece Topless Bathing Suit; From All Over the World; Horace The Swinging School Bus Driver; (See J&M article in TRM #6) 5/64-2/65
 For Rip Chords & Bruce & Terry: Summer Means Fun; This Little Woodie; Surfin' Craze; My Big Gun Board; One Piece Topless...; Wah-Wahini. (See TRM #5 Rip Chords & B & T article) 6/64-8/64

Rincon Surfside Band: **The Surfing Songbook:** Dunhill 50001; An instrumental album featuring the Dunhill session crew, including Sloan & Barri who also produced the album. Backing vocals by Sloan & Barri; & one song "Skateboard Craze" also by S/B. (7/65).

Johnny Rivers: Secret Agent Man* & What Am I Doing Here With You* On Misc. 45's and LP's.

THE DUNHILL DAYS:

Shelly Fabares: My Prayer/Pretty Please* Dunhill 4001 5/65
 Pretty Please*/See Ya On The Rebound (FF)D 4041 10/66
 Terry Black: **How Many Guys*/**Only Sixteen Dunhill 4005 7/65
 Ordinary Girl*/Baby's Gone (?) Dunhill 4046 11/66
 Iguanas: **This Is What I Was Made For/Don't Come Running to Me **&* Dunhill 4004 6/65
 This Is What I Was Made For/Diana Dunh. 4056 12/66
 Dandee Dawson & The Gingersnaps: **I've Got Faith In Him/ Sh-Down Song (You Better Leave Him Alone)D. 4003 7/65
 Hal Blaine: Beverly Drive/Midnight at Pink's Dunhill 4181 1/69
 (Both written & prod by S/B & Hal Blaine; both on LP 50035)
 Thomas Group: **Ordinary Girl*/**Penny Arcade** Dunhill 4027 4/66
 Autumn/Dont Start Talking About My Baby (*&**) Dunhill 4030 6/66
 I've Got No More To Say*/Then It Begins*4062 3/67
 Is Happy this Way (B. prod.)**Ordinary Girl* 4117 12/67
 Johnny Paris & Co.: Baby I Can't Stop Myself* Dunhill 4079 5/67
 Emergency Exit: It's Too Late Baby* Dunhill 4082 5/67
 Imaginations: **Summer in NY*/**I Love You When You're Mad* Dunhill 4092 7/67

Barry McGuire: ("Produced by Lou Adler with Sloan and Barri");
 On Eve of Destruction; Dunhill 50003; Eve of Destruction (FF); You Never Had It So Good (S/B); Sins of a Family (FF); Mr Man on the Street Act One (FF); Ain't No Way I'm Gonna Change My Mind (S/B); What's Exactly The Matter With Me (FF). (FF Sloan on lead guitar.)
 On This Precious Time: Dunhill 50005; This Precious Time (S/B); Let Me Be (FF); Upon a Painted Ocean (FF); Have to Be Outta My Mind (S/B); Child of Our Times (FF); Don't You Wonder Where It's At (S/B). (Prod. by Lou Adler; FF Sloan on guitar)
World's Last Private Citizen: Dunhill 50033; Two of the above S/B cuts; "Eve..." & "Precious"; plus some others that Sloan played guitar on. (Many S/B or FF cuts were also singles; only one not appearing on LP); Lollipop Train (S/B); Inner Manipulations Dunhill 4116 2/68
Grassroots: (All Cuts listed produced by Sloan & Barri);
 Where Were You When I Need You: Dunhill 50011; Only When You're Lonely (S/B); Look Out Girl (S/B); Ain't That Loving You Baby; I've Got No More To Say (S/B); I Am a Rock; Lollipop Train (S/B); Where Were You... (S/B); You Didn't Have to Be So Nice; Tell Me; You Baby (S/B); This Is What I Was Made For (S/B); Mr Jones (Ballad of a Thin Man). (Vocals, guitars, etc all by Sloan and Barri).
Let's Live For Today: Dunhill 50020; Wake Up Wake Up (S/B); Things I Should Have Said (S/B); Tip Of My Tongue (S/B); Is It Any Wonder (S/B); Let's Live For Today; Beatin Round the Bush; Out of Touch (S/B); Won't You See Me; Where Were You... (S/B); No Exit; This Precious Time (S/B); House of Stone. (Guitars, keyboards & backing vocals P.F. Sloan)

By the time the third Grassroots album rolled around, **Feelings** (Dunhill 50027), FF Sloan had parted company with the group, and ceased writing or producing them, also Steve Barri continued in both capacities. But they covered three earlier recorded S/B tunes: Here's Where You Belong; Sins of a Family (FF); & Melody for You (FF). Almost all the first half dozen Grassroots singles were written and produced (as well as sung, in the beginning) by Sloan & Barri; but all appeared on the above listed albums with the exception of the two listed (and marked by a +) below:
 Mr Jones (Ballad of a Thin Man)/You're a Lonely Girl* (* & ** S/B).
 Where Were You.../These are Bad Times* (* & ** S/B).

Mamas & Papas: FF Sloan plays guitar and wrote "You Baby" on Mamas & Papas first LP (Dunhill 50006); 2/66.

Don & The Goodtimes: Hey There Mary Mae* Dunhill (?)
 The Iguanas: **Meet Me Tonight Little Girl* (Sung in Spanish)D. 3001 (Demo?)

MISCELLANEOUS: (*Written by S/B; **Prod. by S/B);
 The Accents: I've Got Better Things To Do* Charter 1017 10/64
 Patricia Anne: Blue Lipstick* (**&); FF only Arc of Canada 1965
 Trash Cleaners: That's Cool That's Trash/Garbage City (Both * & ** S/B) May 916 1/65

Freddie & The Dreamers: I Wonder Who the Lucky Guy Will Be* Merc. 21061 LP
 Jackie & Gayle: It's the Thought that Counts* Mainstream 621
 Gary Lewis & Playboys: I Don't Wanna Say Goodnight* Liberty 55865 2/66
 (Also recorded by the Forte Four; Decca 32029; 1/66 prod. by Gary Usher.)

Turtles: Let Me Be*; Eve of Destruction; Is It Any Wonder; I Know That You Baby; You'll Be There; I Get Out of Breath. On Misc. 45's & LP's.
 Robbs: **Bitterweet*/**End of the Week Mercury 72641 10/66

Terry Knight: This Precious Time* (Prod BY FF) Lucky 11 235 1/67

Murray the K: Sins of a Family* (FF) Red Bird 045

Fifth Dimension: Another Day, Another Heartache* Soul City 755 4/67

Sidekicks: Miss Charlotte* (FF); cover off Atco LP) RCA 9079 1/67

Searchers: Take Me For What I'm Worth* Kapp 720 12/65

Herman's Hermits: A Must To Avoid*; Hold On* & Where Were You When I Needed You* on Misc. 45's & LP releases.

Association: Besides recording Jimmy Webb's "P.F. Sloan" WB 7471, the Association also recorded a P.F. Sloan song on one of their albums; On a Quiet Night (FF) on Insight Out WB 1696 8/67.

What's Going On Here?: Trousdale Music Publishers Sampler: Volume 1: Includes some Dunhill S/B releases; I Found a Girl (perf. by FF. Sloan); Eve of Destruction (perf. by Barry McGuire); Unless You Care (perf. by Terry Black- * & ** by S/B); Secret Agent Man (Perf. by Hal Blaine); Where Were You When I Needed You (perf. by Grassroots; This Precious Time & Let Me Be (perf. by P.F. Sloan); as well as three demos performed by "Sloan & Barri"; Can I Get To Know You Baby; Take Me For What I'm Worth; & You Baby. Excellent early versions of these songs, which indicate the professionalism and commercial feel the duo had when writing and producing new songs; even in basic demo fashion.

ATCO Promotional EP: For P.F. Sloan LP Measure of Pleasure; Atco EP 4532; Includes: New Design; And the Boundaries In Between; Above and Beyond the Call of Duty. In Stereo and with Picture Sleeve.

"Halloween Mary" (Dunhill 4016) came with a one sided sleeve with the lyrics; and "Sunflower Sunflower" (Dunhill 4064) came with a sleeve with a pic of Sloan, a brief bio, and the lyrics to the song. These sleeves were on the promotional copies only.

AUCTION

AUCTION & WANTED:

(All stereo/UK Copies except where noted; SGT-Slight Cover Tear; WC-Writing on Cover. *Bids only, except for Wanted LP's at end of list similarly marked.)

Tomorrow same Parle Mo Vg
 Nick Abrahams Bands Art Gallery Chrysalis SCT VG-
 Artwoods At Last Decca Reliance M
 Blossom Toes We Are Ever So Clean Marx M
 Beatles Introducing Apple VG+
 Badfinger Straight Up Apple VG+
 Alan Down same Decca Mo M
 Peter Bardens same Transatlantic M-
 This is Merseybeat* Vol. 1. Oriole 1963 Mo VG-
 Gary Wright Extraction A&M M
 Five Live Australian Col. Mo VG-
 Sheridan/Price This is to Certify That Gemini M
 Standells Try It Tower M
 Skip Bifferty same RCA M
 Clouds Scrapbook Island SLT VG
 New Vaudeville Band Winchester Cath. Font. M
 Bert Sommer same Buddha US M
 Andy Down Sweet William CM w/Lyrics M
 13th Floor Elevators* Bull of the Woods IA US M-
 V.A.* Mo Lets Make Love in London/Jagger/Faces/Floyd Instant M-
 V.A.* Liverpool Today Live at the Cavern Ember M
 V.A.* Most Collection Vol. 1 (Birds/Faces/Stewart/Back) M
 V.A.* This is Merseybeat Vol. 2, 1963 Rare Mo No Cov. M
 V.A.* Package Tour (Quickly, D5-rare) Fye M
 Turtles Battle of the Bands WW US M
 Jody Grind Far Canal Trans. M-
 Babybeats Good Friday UA M
 Kila Fowley Outraguous Cap. US M
 Pretty Things* Reactions Font. HO VG+
 " " First LP " " M
 " " From Nowhere " " M
 Trogs* Brumbeat (14 groups from 64) Mo. VG+
 Live at the Marquee* Alan Down/Jimmy James (leide each) Mo VG+
 Carl Wayne Solo LP RCA WC M
 Bloodyn Pig A Head Rings Out Island VG-
 Manfred Mann As Is Font. VG+
 Humble Pie* Safe as Yesterday Immed. VSCT VG
 " " TSP 027 " " M
 Trogs* Mixed Bag Pals One M
 Velvet Underground* DWJ MCM M
 Downliners Sect Sect Rocks In Col. Mo M
 The Who* My Generation Bruns. " G
 Rockets* same NW USA M
 Mirvana Simon Sinopath Island VG-
 Haphash & Coloured Coat Western Flier Liberty Mo M
 Alan Hull Pipedream Charisma M
 Hard Heat same WB M
 Evergreen Blueshoes Ballad Of London Mo M
 Yardbirds* Last Hurrah at NY (Boot) Takel 1914 '68 M
 Trogs* Cellophane Page One Mo M
 Here we Go Round the Mulberry Bush Sand. UA Mo M
 Loving Spoonful Big Boy Now Kama Sutra H M
 Killing Floor* Out of Uranus Penny Farth. H
 Ready Steady Win* V.A. Decca Mo. (16 groups) M
 (So Street; Planets; Scene 5....)
 Kire Agamant Sunrise (prod. J. Hendrix) Buddha M
 Lila Race* Birthday Party Liberty M-
 Lila Race* 2nd LP " M
 Gilles Gilles & Frapp* Chastal's Insanity Of Decca Mo M
 Soundtrack* Power Grass the Markey Col. Mo VG+
 Gerry & Pacemakers* How do you Like it " M
 " " same CBS NO VG+
 Grapefruit Around States. " M
 " " Deep Water RCA " M
 Savoy Brown Getting to the Point Decca Mo M
 Merseybeats* same (rare) Font Mo M
 John Mayall* Live at Elms Decca Mono M
 Peter & Gordon Martin & Lavin Col. M
 Andrew Oldham Orch. Stanes Songbook Decca Mo M
 C. Frawley & Thunderbirds* same Col. " M
 Juniors Eyes same RZ " M
 Bag King same UA " M
 Jonathan King* Or Then Again Decca Mo M
 " " Trt Something Different Decca " M
 Alexis Kerner Blues Inc* same Ace of Clubs Mo VG
 " " Live at Caverns Oriole Mo VG
 Kinks Kinda Fye MO VG+
 Casuals How World (15 cuts) Decca Mo M
 Driscoll/Auger Stratosphere Vol 2 Marx M
WANTED: (Trade Offers Acceptable);
 Johns Children* Organum White Whale
 Sir Douglas Quintet 1st LP Tribe
 Kak* Kak Epic
 Randy Holden* Population II
 Blue Cheer Oh Pleasant Hope
 Quee Hatch Band 1 Step Beyond
 " " Inner Mystique
 Alexander Skip Spence Car Col.
 Bonniwell Music Machine same WB
 TS Bonniwell Close
 West Coast Pop Art Exp. Band Vol 1
 7 & 8 Mystrians Action Casco
 David Hemmings Hypnoses MCM
 Au Go Go Singers* same Roulette
 Yardbirds Little Games
 Castaways same Soca
 Them Story of (Dutch)
 Arthur Lee/Love* rare or unreleased material; live
 tapes; promo material etc.*
 WRITE: Bill Allerton; 7 Caldervale Road; London, SW 4;
 ENGLAND.

AUCTION: (& Trade):

Everly Bros. EP: Lucille; Muskrat Love; Dont Blame Me;
 Walk Right Back. 1961 N Color Pic SL.
 Everly Bros. Souvenir Sampler Lim. Ed. WBS135 N AC
 Everly Bros. Stick With Me Baby N Pic Cov
 Pretty Things Midnight to Six Man US M
 Duane Eddy Pope/Lost Friend Jaime 1175 N PS
 Neil Sedaka Alice in Wonderland N PS
 Paul Revere & Raiders Like Long Hair/Sharon Gerd. M WL
 Wants: Idle Race 45's; Move; Grunt Futtock; Nightriders;
 Uglies; Sight & Sound Odities.
 WRITE: Pat Murphy; 6768 Vaughan; Detroit, Mich. 48228.

WANTED

RECORDS WANTED

THE CRYSTALS LET'S DANCE THE SCREW Parts 1 & 2 PHILLES 111
 DARLENE LOVE STUMBLE & FALL/HE'S A QUIET GUY PHILLES 123
 BONNIE JO MASON RINGO I LOVE YOU ANNETTE 1000
 GENE TOONE & THE BLAZERS YOU'RE MY BABY ANNETTE 1001
 THE TREASURES HOLD ME TIGHT SHIRLEY 500
 AL DELORY YESTERDAY PHI DAN 5006
 GEORGE McCANNON III SEVEN MILLION PEOPLE PHI DAN 5007
 MODERN FOLK QUINTET THIS COULD BE THE NIGHT PHILLES
 RONNETTES PARADISE PHILLES
 RONNETTES I WISH I NEVER SAW THE SUNSHINE A & M 1118
 TINA TURNER RIVER DEEP MOUNTAIN HIGH A & M 1006
 CHECKMATES LTD. BABY DON'T YOU GET CRAZY A & M LP
 RONNETTES DEMO PRESSING OF LP 1969 LONDON 379 264 LDY
 THE SOUND OF PHIL SPECTOR LP (From Netherlands)
 THE BARONS I JUST GO WILD IMPERIAL 66057
 TONY & JOE WHERE CAN YOU BE ERA 1083
 KELLY OSBORNE THE BELLS OF ST. MARY TREX 3006
 RAY SHARPE HELLO LITTLE GIRL CREMARK 14
 JAMIE 1199
 THE BLACKWELLS YOU TOOK ADVANTAGE OF ME BIG TOP 3073
 ARIENE SMITH HEY THERE MOUNTAIN LIBERTY 55483
 ORREY WILSON MY FOOLISH WAYS UNITED ARTISTS 351
 TERRY PHILLIPS BE A SOLDIER COLUMBIA 42678
 TERRY DAY TALK TO ME ATCO 6198
 JEAN DU SHON TELL THE TRUTH ATCO 6780
 DEREK & THE DOMINOS
 IDALIA BOYD SOME KIND OF WONDERFUL DIMENSION 1004
 SONNY CURTIS A BEATIE I WANT TO BE 1024
 THE STORYTELLERS WHEN TWO PEOPLE 1014
 BIG DEE IRWIN HAPPY BEING FAT 1015
 BOBBY SHEEN MY SHOES KEEP WALKIN BACK TO YOU 1043
 RONNETTES HE DID IT 1046
 VIC DONNA DANCE MARIE TIGER 106
 SOUL BROTHERS KEEP IT UP/I GOT A DREAM BLUE CAT 107
 THE RECENTS ME AND YOU BLUE CAT 110
 THE GOODIES THE DUM DUM DITTY 117
 THE AD LIBS ON THE CORNER 119
 THE AD LIBS JUST A DOWN HOME GIRL 123
 EVIE SANDS I CAN'T LET GO 122
 SAM HAWKINS I KNOW IT'S ALL RIGHT 121
 THE LOVEJOYS IT'S MIGHTY NICE RED BIRD 10-003
 JEFF BARRY I'LL STILL LOVE YOU 10-026
 JIMMY RICE OR NOT AT ALL 10-027
 RODDIE JOY HE'S EASY TO LOVE 10-031
 ANDY KIM I HEAR YOU SAY I LOVE YOU 10-040
 RAL DONNER LOVE ISN'T LIKE THAT 10-057
 FOUR-EVER YOU NEVER HAD IT SO GOOD 10-078
 THE SEVEN OF US JAMBONE 10-080
 BE-BOP-A-LULA 10-082
 UNKNOWN RED BIRD ALBUM WITH MATRIX NO. LSLP 5003 & LSLP 5004
 RED BIRD GOLDIES ALBUM WITH DIFFERENT COVER RED BIRD 20-102
 SHANGRI LA. OTHER "2" DIFFERENT COVERS FOR ALBUM RED BIRD 20-104
 THE CITY NOW THAT EVERYTHING'S BEEN SAID ODE 2-1244012
 ALBUM " SOLID GOLD BY GOFFIN AND KING " COLUMBIA-SCREEN GEMS CPL 713
 THE BEATLES THE WORLD'S BEST (GERMANY) ODEON 77235
 TWIST & SHOUT (CANADA) CAPITOL T-6054
 LONG TALL SALLY (CANADA) CAPITOL T-6063
 SING ALONG WITH THE BEATLES TOWER SKAO-5000
 FAN CLUB CHRISTMAS ALBUM & COVER APPLE SBC-100
 BEATLES & IFIELD ON STAGE (BEATLE COVER) VJ-1085
 RADIO PULSEBEAT NEWS DOCUMENTARY # 3 BEATLES
 CHARTBUSTERS VOL. 4 CAPITOL ST-2094
 BIG HITS-ENGLAND & USA CAPITOL ST-2125
 MEET THE BEATLES 7" EP CAPITOL SKA-2047
 BEATLES SECOND 7" EP SKA-2080
 SOMETHING NEW 7" EP SKA-2108
 AIN'T SHE SWEET *PICTURE SLEEVE* ATCO 6308
 MY BONNIE DECCA 31382
 PLEASE PLEASE ME/ASK ME WHY VEE JAY 498
 FROM ME TO YOU/THANK YOU GIRL VEE JAY 522
 FROM ME TO YOU (CANADA) CAPITOL 72101
 SHE LOVES YOU (CANADA) CAPITOL 72125
 TWIST & SHOUT (CANADA) CAPITOL 72146
 PENNY LANE DJ DEMO CAPITOL 5810
 GET BACK DJ DEMO ENGLAND PARLOPHONE 45
 CHRISTMAS FAN CLUB 45's 1963, 1964, 1965, 1966
 BACK OFF BOGALOID (ON BLUE APPLE LABEL) # 1842
 ON MY MY DJ DEMO LONG/SHORT VERSIONS
 DJ ADVANCE ACETATE OF "RINGO" LP (UNSCRATCHED)
 DJ PROMO LP FOR "RAM" WITH PAUL'S INTROS
 DJ DEMO "JUST WITH LONG/SHORT VERSIONS"
 DJ DEMO "BAND ON THE RUN" WITH LONG/SHORT VERS.
 BACK SEAT OF MY CAR (UK) WITH PICTURE SLEEVE
 LUCK OF THE IRISH/ATTICA STATE DJ PROMO
 MY SWEET LORD/WHAT IS LIFE w/PICTURE SLEEVE(UK)
 LES TEMPS DES FLEURS (FRANCE) APPLE
 QUE TIEMPA TAN FELIZ (SPAIN) APPLE
 LE JOS DE MI (SPAIN) APPLE
 DEAR ANGIE/NO ESCAPING YOUR LOVE APPLE 14
 KNOCKING 'ROUND THE ZOO APPLE 1
 KING OF FOUL APPLE 8
 MY SWEET LORD APPLE 29
 HARE KRISHNA MANTRA w/PICTURE SLEEVE APPLE
 GIVE PEACE A CHANCE w/PICTURE SLEEVE APPLE
 JACOB'S LADDER w/PICTURE SLEEVE APPLE
 DJ DEMO "F IS NOT A DIRTY WORD" APPLE
 DJ DEMO "HAPPY FROM NEW YORK CITY" APPLE
 ANDREW OLDHAM ORCHESTRA 1964 Budget LP (UK) ACE OF CLUBS ACL 1180
 GEORGE BEAN IT SHOULD BE YOU 45 from 1963 (UK) DECCA
 ROLLING STONES LET IT ROLL/BLOW WITH MY ROLLING STONES RS19102
 ROLLING STONES UNKNOWN 45's HOLLING STONES RS19107, 19110, 19111, 19112
 BEATLES MONTHLIES MAGAZINES & SPECIAL CHRISTMAS ISSUES
 WRITE: RICHARD NUZUM, 2470 TEMPLE DRIVE, WINTER PARK, FL 32789

BASS GUITARIST

urgently required for rock group
 with 100,000 recording con-
 tract. Ability to read and compose
 music. Please write 1021 before
 Friday, Aug. 28th, for audition.

ADRIAN CURTIS

TONY NEWMAN
 MICK SMITH want
 BASS PLAYER
 WHO SINGS
 Must have image
 of a star. Please write
 664 3658, 604 6449
 226 2253

VOCALIST

needed for
 rock group
 to record own songs, and do
 limited tour of the U.S. and
 Europe. Must have image
 of a star. Please write
 664 3658, 604 6449
 226 2253

AUCTION

Zal Yanovsky Alive & well Kama Sutra H
 Wayne Fontana same MGH H
 FF Sloane Measure of Pleasure Atco H
 Andy Down Gone off My Head Merc H
 Hollie People same Phillips H
 Manfred Mann Five Faces Of Ascot Mono
 Mint Tatoo same Dot (Stephens/Kellog)
 Dr. West... Explant At Chicago GOGO H
 Seeds Future GNP H Mono
 Lord Sitar Psychadelicquent Vous Ducretet
 Kinks Face To Face Reprise H
 Easybeats Friday on My Mind UA
 Silver Metre same NCG H (Waller/Stephens)
 J. Stewart & S. Engel Dance With You Tower H
 Duncan Browne Give Me Take You Immed H
 Them In Reality Happy Tiger 1012
 Walker Bros. Images Phillips IMPort
 Herd Lookin Thru You Font H
 Four Seasons Live on Stage VVJ 1154 Mono
 United States of America same Col., H
 Shadows of Knight same Super K H
 Crazy World of Arthur Brown same Atl H
 Jimi Hendrix & L. Youngblood Together Maple 6004
 Beach Boys V. Close Up Cap 253
 Sandy Nelson Be True to Your School Imp 12258
 Vogues Five o Clock World Coeds Mono
 Bob Seger System Noah Capitol H
 Shirelles Spontaneous Combustion Scepter H
 Fleetwoods Mr Blue Dolton 8001
 Freddie Scott Sings Colpix 461 Mono
 Lee Dorsey Ride Your Pony Any 8010
 Sonny Hayes Origins Orig. Immed 008
 Five Americans Western Union Abnak
 Music Explosion Little Bit O Soul Laurie VG-
 Jan & Dean Pile of Soul Lab. Mono VG-
 Barry McGuire Album Horizon 1636 G-
 Ventures Knock on Out Dilton Mono G+
 Sandy Nelson Rebirth of the Beat Imperial VG
 McCoys Human Ball Merc H
 Shirelles Hear & Now Priceless Mono G
 Electric Flag The Trip Sndkr. SideWalk G- Mono
 Sandy Nelson The In Beat Imperial VG
 Five Americans I See The Light HRR G
 Four Seasons Working My Way Back... Phillips H
 Sandy Nelson Live in Las Vegas Imp.
 Shadows of Knight Gloria Dunwich
 Clyde McPhatter Welcome Home Decca R
 Them same Happy Tiger 1004
 Liverpool Scene Adventures Of (Andy Roberts) RCA
 Revolutionary Blues Band same Coral (ex ZZ Top)
 Blow Up Sndkr w/ Yardbirds & Herbie Hancock
 Barbarians same Laurie
 Spencer Davis & Traffic Mulberry Bush Sndkr. UA
 Scott Walker Three Smash
 Tongue & Groove same (Lynn Hughes) Font
 Max Frost etc Wild in the Streets Sndkr. Tower
 Max Frost & Troopers Shape of Things Tower
 FJ Proby Phenomenon Liberty
 Dave Dee Dozy etc Time of Take Off Imp.
 Dixie Cups Riding High ABC Mono
 WRITE: Fred Bernard; c/o One Way Records; 824 New London
 Road; Latham, New York; 12110.

AUCTION:

Kim Fowley International Heroes/same Cap DJ
 Little Richard Poor Dog. Wont. Wag Okeh DJ VG PS
 Knickerbockers Lies/Coming Generation Challenges
 Los Bravos Bring a Little/Make It A Fair. VG
 Merry Go Round Very Lovely.../Where Have You G. A&M VG DJ
 Marianne Faithful As Tears Go By/Greenleaves VG
 Marcus Hook Roll Band Natural Man/Bogalinding Cap DJ
 Jack Nitzsche Song for a Summer Night/L.Surfer Rep
 James Gang Satin & Lace/Right String... Asot DJVG
 Ideas of March Wouldnt Listen/Keep Searching Parrot
 Righteous Bros. Shes Mine/White Cliffs Philes
 " " Unchained/Hung on You G Philes
 Searchers Dont Throw Your Love/Extend... Kapp G
 Maude Soul Drippin/Forever Gone VG Merc
 John Kay Moonshine/same ABC Dunhill VG DJ
 Grapefruit Elevator/Yes G Quinox
 Merry Go Round Til the Day after/same A&M DJ VG
 Little Eva Smokey Locomotion/Just a..Dinen. G
 Beatles EP: Pstman/ Roll Over/This boy! Cap. G
 The Rack Next to Your Fire/Without a.. Cap G
 Ronettes You Came.../Oh I Love You A&M VG
 " " Walking in the Rain/How Does Philes VG
 SRC Up All Night/Turn Into Love Cap. VG
 Trogs Wild Thing/With a Girl... Atco G H
 Herd Beauty Queen/Gane Font. VG DJ
 Hard Times They Said No/Sad Sad WP VG DJ
 Hottlegs Neanderthal Man/You Didnt Like It Cap G
 Gerry Rafferty Make You Break Your/same Signpost VG DJ
 Four Seasons Stay/Mothers Eyes VJ VG DJ
 Seeds Pushin too Hard/Try To Und. GNP VG DJ
 Chocolate Watchband Sweet Young Thing/Baby Blue VG DJ
 Babe Ruth DJ Wells Fargo/Theres Few Dollars Here G
 Beacon Street Un. South End Exp./same MCM Special DJ G
 Fuzzy Bunnies Sun Aint Gonna Shine Decca DJ
 Alex Corner High in the Sky/Run Run Run DJ
 Byrd DJ I am a Pilgrim/Pretty Boy Floyd Col. VG
 Tommy Knight Dirty Lady/Come Home Baby Cameo VG VL
 Vally Boys Hurt Yourself/Right Hawk Smash HL
 Cyrus Erie Get the Message/Sparrow Epic VG
 Carriees We Love You Beatles Lon Int. VG
 Hatchell Out of Hand/Julie My Woman Decca H
 Brothers Four Angelique/Greenfields Col VG
 Easybeats St Louis/Cant Find Love Rare Erth VG
 British Casuals Toy/Touched Mainstream VGP
 Peter Best Boys/Kansas City Cameo H
 Deep Purple Rush/I More Rainy Day Tetra. VG
 Five Americans See The Light/Outcasts HRR VG
 Crykle Money to Burn/Dont Ever Leave Me Col VG
 Paris Sisters Let Me Be the One/What Am I Gremark VG
 Turtles You Baby/Let Me Be White Whale N
 Surf Riders/Lively Ones All Time Surfer Stomps Delfi VG
 Lively Ones Surf Drums America #1 Surfing Band " VG
 Paris Sisters Golden Hits Sidewalk
 Dickey Lee Laurie & Girl from Peyton Place TCF VG
 Dixie Cups Chapel of Love " Red Bird VG
 Dick Dale & Deltones Surfers Choice Deltone VG
 WRITE: Steve Forgas; 12322 McGowan Ave; Cleve., OHIO 44135

Auction

AUCTION: BRITISH BEAT

Applejacks Like Dreamers Do Decca G WL
Dave Berry Crying Shame " Fine
Gilla Black Anyone Who Had a Heart Parl. VG
Big Three By the Way/Cavern Stomp Decca Fine
Mike Berry & Outlaws Dont You Think Its Fine HMV Fine
Bo Street Runners Tell Me What You're Gonna Do Col. M
Cliff Bennett & Rebel Rousers Got My Mojo Parl. N
Troy Dante & Infernos Tell Me When Font. G
" " " Tell Me (Dif.) DJ Decca Fair
Dave Davies Suzannah Still Alive Fye Fine
Escorts The One To Cry Font. M
Easybeats Friday on My Mind UA G
Safari HMV Fine
Freddie & Dreamers If You Gotta Make a Fool Col. " M
The Flies Rekkers Bitter Rice (Inst.) Fye VG
W. Fontana & Mindbenders Ua Um Font. VG
Gerry & Pacemakers How Do You Do It Col. M
" " " In The One WL Col. VG
Jet Harris & Tony Meehan Applejack Decca Fair
The Herd Paradise Lost PS Font. M
The Hollies Stay Parl. G
The Hollies On a Carousel " M
The Monoceros Fine Fine Bird (Spector Song) Col. N
Junior's Eyes Star Child R.Z. M
Billy J Kramer Do You Want to Know a Secret Parl. VG
" " " Ill Keep You Satisfied Parl. VG
Kinks Everybodys Gonna Be Happy Fye Fine
" " " Tired of Waiting for You " " M
Move Blackberry Way R.Z. M
Manfred Mann Oh No Not my Baby HMV M
Marauders Little Egypt Decca VG
" " " Thats What I Want DJ Decca
Manfred Mann Come Tomorrow HMV G
Merseybeats I Think of You Font. G
Small Faces Here Comes the Nice Ismed. Fine
Poets Now We're Thru Decca VG
B. Poole & Trems. Twist Little Sister Decca VG
" " " Twist & Shout Decca M
The Redcaps Talking about You Decca VG
Mike Sheridan & Nightriders Here I Stand DJ Col. New
Robb Storme & Whispers Love is Stange Fye New
Shadows Wonderful Land Col. G
Status Quo Ice in the Sun WL Fye G
Spencer Davis Mr Second Glass UA VG
Chad Stewart & Jorany Clyde Yesterdays Gone Eaber G
Troggs Surprise Surprise Page One N
" " " Little Girl " N
Untamed Its Not True Planet Fine
Zombies Going out of My Head DJ Decca N
Zombies In This Dream Decca M
Animals In the Beginning EP Decca N
Georgie Fame Get Away EP Fye VG
Kinks Kvet EP Fye VG
" " " Size Session EP " " M
Billy J Kramer From a Window EP Parl. G
Manfred Mann No Living w/Out Loving EP HMV G
Searchers Dumbles Bee EP Fye VG
" " " Aint Gonna Kiss You EP " Fine
" " " Sweets for My Sweet EP " Fine
Small Faces My Minds Eye .EP (French) Decca Fine
Wayne Fonta & Mindbenders 1st LP Font. VG
WRITE: Don Hughes; 97, the Alders; Hanworth, Middlesex; ENGLAND.

AUCTION

Shadows of Knight Back Door Men Dunwich M:SS
The Rokes Que Mondo Strando RCA Int. M:M:H
Manfred Mann The MM Album Ascot M:M
Wild Angels (IMP.) Live at the Revolution BAC M:M
Uriah Heep Uriah Heep Merc S:M
" " " Salisbury " " M
Stories About Us (test pressing) KS
Sumrays Andra Tower M:SS
Hollyridge Strings Beatles Songbook Cap S:M
" " " Vol 2 Cap S:M
George Martin Orch. Help UA M:VG+
Kinks Kontroversy Reprise S:M
" " " Live " " M
" " " Something Else " " M
Eddie Cochran Never to Be Forgotten Lib. M:M
Count V Psychoic Reaction Dub. Sht. M:M
Sir Lord Baltimore same Merc. S:SS
Beach Boys Pet Sounds WOL Cap. M:VG+
" " " Wild Honey " " S:M
" " " Sailley Seale " " M
" " " Friends " " M
" " " 20/20 " " M
WRITE: Ken Highland; 8452 Ridge Road; Brockport, New York; 14420.

ALL records are new & have French Pic. Sleeves.
All bids should include airmail postage to USA.
Rolling Stones:
EP All Over Now/Goo Times.../Tell Me/Route 66 457039
Everybody Needs Somebody to Love 5100/same 2157 84043
EP Carol/In a King Bee/Walking the Dog/Get a Witness
" Times is On My Side/Congratulations/Off...etc
" If You Need Me/Empty Heart/Around and.../Confession
" Not Fade Away/Little By Little/Stoned/Poison Ivy
" Heart of Stone/What a Shame/Last Time/Play With
" Wanna Be Your Man/Money/Bye Bye Johnny/Better Move
" Satisfaction/Grown Up Wrong/Under Assistant/Suzie Q
" Mothers Little.../Lady Jane/Paint it Black/Long Long
" Got Live/We Want the/Everybody Needs/ Pain in My
Heart/Movin On/ Its Allright
Beatles:
EP Help/Mr Moonlight/In Down/Follow the Sun Odeon 113
" Another Girl/I Need You/Night Before/Lose that 116
" Strawberry Fields/And you Bird/Penny Lane/In Only...
Them: Gloria/Havy Please/Here Come the/All For Myself
Flamin Groovies Ua Married Woman/Shot of Rhythma & Blues
" " " Slow Death/Talassie Lassie
Beatles: 2 EP Set bootlegs: Shea; Twist & Shout; You Cant
Do That; All My Lovings/The Loves You; etc: 12 Cuts.
WRITE: Metaz Records/PO Box 10,032; Utrecht, Holland.

Records

WANTED & AUCTION:

Information on American, British, & European Music Fan clubs, for nearly any group or solo performer.
Promo material (buttons/stickers/plx etc) for nearly any group or solo performer.
Posters from surf movies, especially those featuring pop groups/stars.
British or German Music Samplers (Bumpers; Kosmich Musik Etc...)
Family (or offshoots) singles, photos, etc
Auction:
The Most Collection: SS Mikle Most hits Incl "10 Little"
Garden of Delights: SS 2-LP British Elektra Sampler
Lights Out: SS 2 LP San Francisco label group Sampler
Stripes, Songs, & Pies of the Fabulous Beatles SS VJ 1092
WRITE: John Giannini; 2329 E. Milwaukee; Detroit, Michigan; 48211.

RECORDS WANTED

WANTED:
Al Casey Surf'n Hootenanny LP Stacy
Dante & Evergreens LP Madison
Richie Allen & Pacific Surfers Surfers Slide Imperial
Eddie & The Showmen any records (Inst) Liberty
The Challengers Cry of the Wild Goose Triodex
Jack Kitzenga Night Walker Reprise
The Routers Lets Dance WB
Dick Dale & Deltones Surf Beat Deltone
Tornadoes Rustin Surfboard Josie
Devlin James Baby Child Studio City
Carlos Brothers Under the Moon of Love Del-Fi
James McArthur Teenage Tears Triodex/Scotter
Jerry Landis I'd Like to Be Warwick
Freddie Cannon Rock around the Clock WB
Dodie Stevens Let Me Tell You about Johnny Dot
Legendary Masked Surfers Gonna Hustle You Liberty
Buddy Knox Jo Ann Ruff
Bobby Fuller 4 Take My Word Mustang
David Box If You Cant Say Something Nice Candy
Treahman Dancin With Santa/Walkin My Bix Garrett
WRITE: Shizuo Miyashita; 4-71 Yamasaka-Cho; Higashisu-miyoshi-Ku; Osaka 546; JAPAN.

AUCTION & SET SALE:

Set Sale: All SS; Stereo (*Mono)
David Bowie Man Who Sold... Merc. \$7.
? & Mysterians Action! Oaseo \$4.50
Var. Artists Freakout USA (Sndrk) Tower \$4.
Siren Strange Location Dandelion Mint \$6.
Magic Lanterns Give Me Love/Riding My Time Fine Atco \$1.75
UK Records Promo EP with 1000; Roy C; Ricky Wilde; Mint PS \$2.25
Auction: (MB on LPs-\$4; MB on 45's \$2 except where noted)
Cartoons Bartones (w/Johnny Page) Atl. Mint
Dave Allen/Arrows Blues Theme* Tower SS
Magic Lanterns Shame Shame Atco M DJ
Shadows of Knight Shadows Super X SS
Spencer Davis/Traffic Mulberry Bush (Sndrk) UA M
Blackfoot Sue Standing in the Rain/Celestial Plain A&M DJ
Christopher Milk 5 track Promo EP UA PS DJ MB-\$4.50
Dave Clark Five Catch Us If You Can/On The Move Epic PS VG
Family In My Own Time/Seasons UA PS
Mandrill Silver Machine/7x7 (Fold-out PS) UA
Dave Mason Black Velvet Woman/More than You Gave Me DJ
Mystery Tour Rllad of Paul (Paul is Dead 45) MGM DJ MB-\$3.25
P. Revere & Raiders Hungry/There She Goes Epic PS Fine
Spring Now that Everything's Been Said/same UA DJ MB-\$2.75
Ringo Starr Back off Boogaloo/Blindman Apple DJ Fine
Gary Wrights Wonderwheel I Know/Same A&M Fine
WANTED:
Griffons, Shangrila, Ronettes, LP's. Nick Drake 1st two Island
LP's; Kevin Ayres 45's; offshots & productions.
Send Large B&S for tape lists; rare live and studio Argent;
Kinks; Mott; Pretty Things; Pink Floyd, etc.
WRITE: Dan Nooger; 43-10 Kissena Blvd.; Flushing, N.Y.; 11355.

AUCTION:

Beatles Live at Shea Stadium Figa Boot N
Dylan Walking Down the Line " N
Hendrix Experience w/ Dave Mason & C.Wood Boot N
Beatles Get Back Book (issued w/UK Let it Be LP)MB\$5.
Goodman Rolling Stones: Our Own Story Book Paper
Gleason, RJ Jeff Airplane & SF Sound Book Paper back.
WRITE: Trip Aldridge; 4708 St. Johns; Dallas, Texas; 75205.

AUCTIONS & WANTS:

Kim Fowley Good Clean Fun COH M Imp.
Link Wray & Raymen Jack the Ripper w/ Rumble & 10 More... VG+ 64-65. Swan SLP 510
Them Again Mono Parrot G
Renaissance same Elek. 068 VG
Andrew Oldham Rolling Stones Songbook Mono LL3457 VG
Seeds Wall of Sound COH GNP 2033 VG
Wants: Frankie Avalon Just Ask Your Heart
Johnny & Hurricanes Whatever happened to Baby Jane
D.B. Cortez Happy Weekend.
WRITE: Don Robinson; Box 675; Ladysmith, B.C.; CANADA.

THIS MONTH'S SECRET CODE MESSAGE

ANN-MARGRET MDY KIJOKI AMDA YMI KUIYSA
EDSA DSG TU21 YAU201Y DPUCA M12 D5K M12 4D20.
UCY KDIAI W205A1K 05 AMI LD5 D287051Y. YMI
AM053Y OA OY F151DAM M12.
VINCE EDWARDS OY D5UAM12 EMU MDY OA OS LU2
LD5 FUUY DSK LU2 YUT1 C535UES 21DU5 M1 DF.
YUSCA1SG LU2FOKY MOY WD215AY U2 L2015KY AU
4U0J1 D5 UW050S DPUCA MOT. EMDA D21 AMIY1
YADAY D12DOK UL?

Auction

AUCTION:
Graham Gouldman The GG Thing RCA St:SS COH MB:\$7.
Nico Chelsea Girl Verve M:SS MB:\$8.
Half Nelson w/original Bearsville Cover SS MB:\$7.
Nazz Nazz Nazz SCC S:Mint MB:\$10.
Judas Jump Boorch (w/Andy Bonam) Pride M MB:\$10.
David Bowie same Derman STM COH MB:\$15.
Craavan same Verve STM COH MB:\$10.
Little Eva Love Motion Dimension 2000 M MB:\$10.
Leathercoated Hides Trip Down S. Strip (JJJale)/Viva SS MB:\$8.
Soundtrack: Hot Paris (Montage etc) Kasa Sutra St:M COH MB\$6.
Move Fire Brigade/Walk Upon the Water A&M 914 COH M MB\$5.
Move Flowers in the Rain/Lemon Tree A&M 884 M MB\$5.
Carole King Might as Well Rain... Dimension 2000 M MB\$3.
Rip Chords One Piece Topless Bathing Suit (Welcher/Johnson)M
Who UK Import My Generation/Shout & Shiny Bruns. M MB\$6.
Harry Nilsson Sixteen Tons/Lose My Mind Tower 103 M MB\$3
Zombies Remember When I.../I Want You Back...Par M MB\$3
" I Must Move/Shes Coming Home Parrot M MB\$3
" Imagine the Swan/Conversations... Date M MB\$3
Velvet Underground Who Loves the Sun/same DJ WL M MB\$3
" " & Nico Sunday Morn./Fame Fatale Verve DJ M MB\$8
Kinks Gods Children/Way Love Used to Be Rep.1017 DJ M
Rob Dylan Subterranean Homesick Blues/same (Red Vinyl)MB\$10
Zephyrs Shes Lost You/Somebody about You Rotated VG&M
13th Floor Elevators Slip Inside.../Splash I 1A122 DJ VG MB\$3
Belafat Gypsies Secret Police/Glorias Dream Loma DJ WL M MB\$7
Marianne Faithful Sister Morphine/Somebody Better (rel.warp)DJH MB\$6
Castells I Do (w/ & prod by Brian Wilson) WB DJ M
Paul Revere & Raiders Sharon/Like Long Hair Gardens VG MB\$9
Freddie & Dreamers Thou Shalt Not Steal/Dont Know UK COI M MB\$4
WRITE: Dan Charney; PO Box 7785; Pittsburgh, PA.: 15215

AUCTION:

Beatles Please Please Me VG VJ 581 Pic Cov MB:\$10.
" She Loves You M Swan 4152 PicCov MB:\$15.
" Thank You Girl M VJ 587 Pic Cov MB:\$10.
" Roll Over.../Fla.Mr. Post. M Cap.72133 MB\$10.
Beatles Cover only Love Me Do Tollie 9008 MB\$10.
" Cover Only She Loves You Swan 4152 MB\$10.
Jimmy Nicol Night Train Mar/Mar 313 M MB\$5.
(Label reads "Now With Beatles." Sub for rings in '64)
Peter Best Boys/Kansas City M Oaseo 391 MB\$20.
Barbarians Are You Ate Boy Laurie/3308 M MB\$10.
" What the New Breed Say Laurie 3321 M MB\$10.
Bluesology ext. Rare Come Back Baby (writ & sung by Riton
John. B side sung by LJ Laldry.) Font. 594 M MB \$20.
Great Society Bc Someone to Love/ N North Beach 1001 MB\$25
Grateful Dead Re Dont Ease Me In/Stealin Scorpio 201 MB\$25
Dave Davies Lincoln County VG Pys 17514 MB\$20
Kinks Long Tall Sally M Oaseo 345 MB\$20.
Tomorrow Revolution M Parl.5627 MB\$15
Downliners Sect Sect Appeal M Smash 1954 MB\$15
Dave Edmunds Rockpile In Coming Home R2 3032 M MB\$10.
Left Banke Desires w/Pic Cov. M MB\$10 Smash 2119
Paramounts Bad Blood/Do I M Parl 5187 MB\$10
Them Story of The pts 1 & 2 N Major Minor MB\$20.
13th Floor Elevators She Lives M- 1A 121 MB\$5
Shadows of Knight Oh Yeah M Pic Cov Dumrich MB\$10
" " " Gospel Zone Dumrich VG MB\$5.
Who Under My Thumb/Last Time Track N MB\$15
Danny Hutton Punny How Love Can Be Pic Cov. N MGM MB\$10.
Move EP Something Else RZ M MB\$30
Survivors (Beach Boys) Raseela Jean Cap 5102 M MB\$30.
Beefaters (Byrds) Dont Be Long M Elek 45013 MB\$20.
Byrds Pic Cov Only 8 Miles High/Cat 43578 MB\$5.
Byrds Pic Cov Only Have Been High/Dont Make Waves MB\$10
Zombies Pic Cov Only Tell Her Me Parrot 9723 MB\$10.
Beatles Tell All LP VJ 202 M MB\$35.
Sonics Here Are The Etiquette 024 N Pix etc MB\$35.
Chris Farlowe 18 Things UK Ismed. 005 Mono/Mint 14 cuts MB\$20
Manfred Mann As In Font.5377 Real Stereo M 66 MB\$20
Var. Arts. Incl. Nealeas/Downliners Sect/Fairies; Bo Street;
M. Man. Yardbirds etc. Scene 65 61 1730 UK N MB\$30
Var Arts. Incl R. Storme & Hurricanes; Jan & Zodiars; Parsons
Flamingos etc. Liverpool Sound Col 2172 DJ M MB\$25
WRITE: Michael Daly; 3981 A 17th Street; San Francisco;
California; 94114.

the TRM Book of Rock 'n Roll ADS

We still have some copies of our TRM Book of Rock & Roll Ads available. It's a 40-page offset printed and bound book featuring full page advertisements that made rock and roll history.

Each ad is printed on a full page and we have included The Beatles Butcher cover; a double page reprint of the banned Beggars' Banquet cover; and the never released Beach Boys Smile Capitol LP! Also included: The MC5 (drawn by Rob Tyner himself), The Sonics, Kinks; Idle Race; Move; Byrds; Small Faces; Neil McArthur; Herd; Shangri-La's; Mothers of Invention; Yardbirds; Velvet Underground and many others!!!

Order yours today. Only \$2.00 postpaid. It's a must for any pop fan, and it makes great gift for the upcoming holidays like Columbus Day, Veterans Day, and Teacher Recognition Day (not to mention Christmas).

The book also includes a paragraph or two of commentary on each ad by the TRM staff. Plus you get a special two sided 11x17 poster: "TRM's 1960's Group Guide."

Send to: The Rock Marketplace
P.O. Box 253
Elmhurst-A-N.Y. 11380

NOTE: Some of the early recipients of TRM's Book of Ads may not have gotten our fantastic poster. If so, drop us a S.A.S.E. and we'll slip it off to you-Thank.

THE FOLLOWING RECORDS LISTED ARE FOR BID ONLY. ALL BIDDING CLOSES 3 WEEKS AFTER YOU RECEIVE "ROCK MARKETPLACE". I WILL ALLOW 2 EXTRA WEEKS FOR BIDS, FOR THOSE WHO LIVE OUTSIDE OF THE U.S.A. EARLIEST TOP BID WINS, IF IN TIE. PLACE YOUR BIDS EARLY TO BE SAFE.

PHI-DAN

--45¢ FOR BID--

note: IF YOU DON'T INTEND TO HONOR YOUR BIDS, TRY SOMEONE ELSE.

AIR FORCE THE RASPBERRIES & AL GREEN / TALK ABOUT HOW GREAT THE AIR FORCE IS 74-3 (EP) other artists are ANNE MURRAY & GALLERY, NOT RELEASED TO PUBLIC (M)
A & M THE RONETTES / OH, I LOVE YOU (M) (SPECTOR PRODUCTION) PICTURE COVER (M)
APPLE JOHN LENNON / INSTANT KARMA (SPECTOR PRODUCTION) PICTURE COVER (M)
WINGS / HARRY HAD A LITTLE LAMB (M) PICTURE COVER
YES / ROUNDOABOUT (M) PICTURE COVER
ATLANTIC THE BEACH BOYS / MY LITTLE RED BOOK (M) PICTURE COVER
ASCOT THE SCAFFOLD / THANK U VERY MUCH (M) PICTURE COVER
BELL THE WALLERS / THINKING OUT LOUD (M) PICTURE COVER
BROTHER THE BEACH BOYS / HEROES & VILLAINS (M) PICTURE COVER
CANDIX THE BEACH BOYS / SURFIN (M) PICTURE COVER
CAPITOL THE BAND / MAG NARA RAG (M) PICTURE COVER
THE BEACH BOYS / I GET AROUND (M) PICTURE COVER
THE BEACH BOYS / WHEN I CROW UP TO BE A MAN (M) PICTURE COVER
THE BEACH BOYS / DO YOU WANNA DANCE (M) PICTURE COVER
THE BEACH BOYS / DARLIN (M) PICTURE COVER
THE BEACH BOYS / FRIENDS / LITTLE BIRD (M) PICTURE COVER
THE BEATLES / I'LL CRY INSTEAD (M) PICTURE COVER
THE BEATLES / I FEEL FINE (M) PICTURE COVER
THE BEATLES / EIGHT DAYS A WEEK (M) PICTURE COVER
THE BEATLES / HELP (M) PICTURE COVER
THE BEATLES / YESTERDAY (VG+) PICTURE COVER
THE BEATLES / WHAT GOES ON (VG+) PICTURE COVER
HEARTS AND FLOWERS / ROAD TO NOWHERE (M) PICTURE COVER
THE OUTSIDERS / GIRL IN LOVE (M) PICTURE COVER
THE OUTSIDERS / HELP ME GIRL (M) PICTURE COVER
THE OUTSIDERS / I'LL SEE YOU IN THE SUMMERTIME (M) PICTURE COVER
PETER & GORDON / NIGHT IN JUSTY ARMOR (M) PICTURE COVER
BRIAN WILSON / CAROLINE NO (M) PICTURE COVER
THE GIRLFRIENDS / MY ONE AND ONLY JIMMY BOY (M) PICTURE COVER
CHAD & JEREMY / I DON'T WANT TO LOSE YOU BABY (M) PICTURE COVER
BOB DYLAN / POSITIVELY 4th STREET (M) PICTURE COVER
BOB DYLAN / LIKE A ROLLING STONE (M) PICTURE COVER
INTERNATIONAL SUBMARINE BAND / SUM UP BROKE (M) PICTURE COVER
PAUL REVERE & RAIDERS / DON'T TAKE IT SO HARD (M) PICTURE COVER
PAUL REVERE & RAIDERS / KICKS (M) PICTURE COVER
PAUL REVERE & RAIDERS / STEPPIN OUT (M) PICTURE COVER
UNION GAP / YOUNG GIRL (M) PICTURE COVER
CONGRESS DAVE CLARK FIVE / I KNEW IT ALL THE TIME (M) PICTURE COVER
CNP CRESL THE SEEDS / MARCH OF THE FLOWER CHILDREN (M) PICTURE COVER
DECCA CAKE / YOU CAN HAVE HIM (M) PICTURE COVER
DIMENSION CABIN CREW / LOVERS COME (M) PICTURE COVER
CAROLINE DAY / TEENAGE PRAYER (M) PICTURE COVER
CAROLE KING / HE'S A BAD BOY (M) PICTURE COVER
LITTLE EVA / RUN TO HER (M) PICTURE COVER
THE BUSHMEN / BABY (M) PICTURE COVER
SAM THE SHAM / HAUNTED HOUSE (M) PICTURE COVER
DUNES CURTIS LEE / PLEDGE OF LOVE (M) PICTURE COVER
DUNWICH SHADOWS OF KNIGHT / GOSPEL ZONE (M) PICTURE COVER
ELEKTRA THE DOORS / PEOPLE ARE STRANGE (M) PICTURE COVER
THE DOORS / THE UNKNOWN SOLDIER (M) PICTURE COVER
DAVE CLARK FIVE / GLAD ALL OVER (M) PICTURE COVER
DAVE CLARK FIVE / AT THE SCENE (M) PICTURE COVER
DAVE CLARK FIVE / TRY TOO HARD (M) PICTURE COVER
DAVE CLARK FIVE / SITTING HERE BABY (M) PICTURE COVER
DAVE CLARK FIVE / I'VE GOT A REASON (M) PICTURE COVER
DAVE CLARK FIVE / YOU GOT WHAT IT TAKES (M) PICTURE COVER
DAVE CLARK FIVE / A LITTLE BIT NOW (M) PICTURE COVER
THE MOLLIES / CARRIE ANNE (M) PICTURE COVER
THE TREMOLES / EVEN THE BAD TIMES ARE GOOD (M) PICTURE COVER
THE YARDBIRDS / HEART FULL OF SOUL (M) PICTURE COVER
THE YARDBIRDS / SHAPES OF THINGS (M) PICTURE COVER
THE YARDBIRDS / WARPING TEN YEARS AGO (M) PICTURE COVER
ETIQUETTE THE WALLERS / WE'RE GOIN SURFIN (M) PICTURE COVER
FONTANA SPENCER DAVIS GROUP / STEVIE'S GROOVE (M) PICTURE COVER
W. FONTANA & MINDBENDERS / SHE NEEDS LOVE (M) PICTURE COVER
THE CASTAWAYS / WALKING IN DIFFERENT CIRCLES (M) PICTURE COVER
GARY CROSSBY / THAT'S ALRIGHT BABY (M) (written by P. SPECTOR) PICTURE COVER
HUSH SYNDICATE OF SOUND / LITTLE GIRL (M) PICTURE COVER
IMPERIAL CHERILYN / DREAM BABY (M) (CHER BONO) PICTURE COVER
INTERPHOS THE HONEYCOMBS / I CAN'T STOP (M) PICTURE COVER
JERDEN DANA GILLESPIE / DONNA DONNA (M) PICTURE COVER
LAURIE THE SPOTNICKS / ENDLESS SLEEP (M) PICTURE COVER
LIBERTY JAN & DEAN / MONOLULU LULU (M) PICTURE COVER
LONDON JAN & DEAN / A SURFER'S DREAM (VG+) PICTURE COVER
MARIANNE FAITHFUL / COUNTING / TOMORROWS CALLING (M) PICTURE COVER
ROLLING STONES / HEART OF STONE (M) PICTURE COVER
ROLLING STONES / GET OFF MY CLOUD (M) PICTURE COVER
ROLLING STONES / HAVE YOU SEEN YOUR MOTHER BABY (M) PICTURE COVER
ROLLING STONES / FIVE BY FIVE (M) mono (ENG PRESS) PICTURE COVER
DECCA (E) SPOOKY TOOTH / WEIRD (M) PICTURE COVER
HALLA THE ANIMALS / I'M CRYING (M) PICTURE COVER
NOM THE ANIMALS / BOOM BOOM (M) PICTURE COVER
THE ANIMALS / MONTEREY (M) PICTURE COVER
PHILLIES DARLENE LOVE / BABY, PLEASE COME HOME FOR CHRISTMAS (M) PICTURE COVER
DARLENE LOVE / HE'S A QUIET GUY / STUMBLE & FALL (M) PICTURE COVER
RICHTEOUS BROTHERS / SHE'S MINE ALL WINE (M) PICTURE COVER
(EP) RICHTEOUS BROTHERS / SHE'S MINE ALL WINE (M) PICTURE COVER
IKE & TINA TURNER / RIVER DEEP, MOUNTAIN HIGH (M) PICTURE COVER

Auction

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RED BIRD

REPRISE

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SMASH

SNAP

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Singles

Sweet
Brett Smiley

"Turn It Down/Someone Else Will"
"Va Va Va Voom/Space Age"

(E) RCA 2480
(E) Anchor 1004

The first Sweet 'A' side to sound like a Sweet 'B' side - though a bit more melodic. Brian Connolly trades in his David Bowie vocal for Alice Cooper, and the theme is teenage frustration. The lyrics are spiced with lines like "so your old man called you a degenerate fop", and "your mom's knocking on your sisters brain". Then there's the clincher - "listen here you punk". The guitar is strong, but the riff is cliched. The solo break is an excellent added bonus. Obviously this is what Sweet wanted all along, but it won't be a huge hit. Wait for the LP Desolation Boulevard (?!), which has "Turn it Down", "Six Teens", plus a version of "My Generation" Oi Vey! (Joseph Fleury).

Apparently Andrew Oldham "found" this lad in a chinese restaurant eating cosmic chop suey, and noticed the talent: eighteen years old, long blond hair, falling over mascared eyes, plus the proverbial painted lip pout. Match the pretty face with the song titles, and you KNOW what this record sounds like. That's right - Bowie, vintage Ziggy Stardust. "Va Va Va Voom" is a rocker with brass and a good chorus, plus Brett breathing "I'm a certified nervous wreck". He gasps and hints all over the damn place. The 'B' side is a 'ballad' with dramatic, overpowering orchestration, with beautiful Brett straining to sing about a space boy's life. All in all, a time warp single by a jaded Williams twin who talks about bi-sexuality. It's great - taken in perspective, of course. (J.F.)

Mott The Hoople
Roxy Music
Mick Ronson

"Saturday Gig/Live Medley"
"All I Want Is You/Your Application Failed"
"Billy Porter/Seven Days"

(E) CBS 2754
(E) Island 6208
(E) RCA 2482

Mott trot back to their Mott album sound, and this reeks of "Hymn For the Dudes" (with latter Hoople Spector touches). Another emotional opus, which traces the band's history (yawn), but at least Ian Hunter's voice is back in high shape. Also Mick Ronson is on this, and he's a fine improvement over the directionless wonder. The backing vocals are very Ronno, and though the record is too long, and the chorus is a trifle grating, it's an improvement. (J.F.)

Roxy's first single in a year, and a moderate one at that. It reached #12 so far, and doesn't sound vastly different from "Street Life". It has the extra plus of electronic gimmickry, and a staggering Phil Manzanera guitar solo. That guy is definitely coming into his own. Ferry's vocal is a bit lifeless with none of the menace of old. The lyrics are more direct and lean towards nostalgia and lost love. Still, his style is there, and a medium rare Roxy single is better than none at all. The 'B' side is a Paul Thompson throwaway instrumental. (J.F.)

A new single from Ronson should be approached with caution. The ads have him focused in a gauzey-vaseline lens, dressed very glam and swinging his arm like some junior Townsend. Funny, the single doesn't exactly bowl you over in that sort of way. The Slaughter On Tenth Avenue LP was instant disaster, but two songs, "Growing Up and I'm Fine", and "Hey Ma, Get PAPA" were an admirable direction. Luckily he's picked up on that with "Billy Porter". True, it combines those songs with a dash of Cockney Rebel's "Mr. Soft", but who cares? Few people are doing things like this now, and the near Germanic marching is highly effective. It has the Hunky Dory feel, for sure, and again raises the question "who needed who in those days?" The flip continues Ronson's unpleasant fetish for Annette Peacock. (J.F.).

Kevin Ayers
The Kinks

"After The Show/Thank You Very Much"
"Holiday Romance/Shepherds of the Nation"

(E) Island 6201
(E) RCA 2478

A pleasant nothing of a record. It is well thought out and hummable, and the girl backing is welcome relief from the usual black ranting. Still Kevin attempts a chart singles, and only goes halfway. All Ayers enthusiasts hate it, but it is by no means a bad record - just sort of inconsequential. He's now managed by Elton John's John Reid, and a tour is now commencing. Stardom is just around the corner Kevin, I hope you're prepared for it - finally. (J.F.).

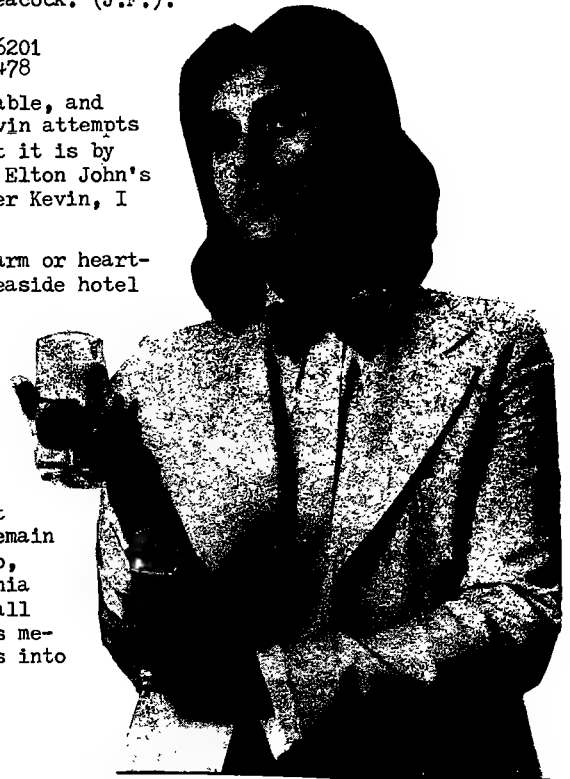
Ray returns with a Face to Face type ditty here. Not quite as warm or heart-felt as THEN, but amusing anyway. It's all about a quickie romance in a seaside hotel with Lavinia. Ray sings in a variety of styles and accents, while the string backing and harmony are spot on. Obviously, the vaudeville leanings will appeal to Kink Kultists who felt cheated by the double LP chintz. Of course, it would be great if they had another hit, but frankly, as nice as this record is, it ain't a biggie. (J.F.)

Slade
Marc Bolan & T. Rex

"Far Far Away/OK Yesterday was Yesterday" Poly 522
"Zip Gun Boogie/Space Boss"

(E) T Rex 9

I suppose it is a bit nasty to keep panning these guys, but what else can you do? The main point of acts such as Slade and T. Rex is to remain a force among fans. Their records are only a little worse than a year ago, but the excitement which once surrounded them is now nonexistent. When mania and image dies, there's only music, and it's now obvious these two ain't all they were cracked up to be. "Far Far Away" has a faint Beatle sound and is melodic and inoffensive. "Zip Gun Boogie" starts off well, but disintegrates into another Bolan boogie (as the title implies). Much too samey! (J.F.).



Barry Blue "Hot Shot" (E) Bell
 Lynsey De Paul "No Honestly/Central Park Arrest" (E) Jet 747

Barry's luck was running dry lately, but this one is in the charts. It sounds like Barry Ryan, and since he and brother Paul seem lost forever, Barry Blue unconsciously attempts to copy a bit of their lunacy. In 1970 Ryan made a single called "Red Man" which took a Russian influence to the extreme. A touch of production genius. Now, Blue gets the cossack dancers out of the mothballs, and everyone mumbles "hey, hey, hey". If slavish rock is your bag, hunt out "Red Man", and grab ahold of "Hot Shot". (J.F.).

A theme from a current BBC TV program. It continues in her Gilbert O' Sullivan-Phil Spector tradition, but is more tuneful than "Oooh I Do". Actually, I'm losing a great deal of interest in Ms. De Paul, as she's beginning to be more of a night club-TV commercial hostess than a pop singer. Where is the second album, I ask? Where are the upbeat songs, I plead?? Lynsey is too busy catering to Mums and Dads. Sigh... (J.F.).

Pilot "Magic/Just Let Me Be" (E) EMI 2217
 Rik Kenton "Bungalow Love/Lay it On You" (E) Isl. 6214
 Pentagram "Under My Thumb/When the Screams Come" (A) Gemini 002

"Magic" is a really tight, catchy record. If you enjoyed "See the Light" by Flame, or the early Badfinger singles, buy Pilot. It's fresh and has no excess. The LP has one other good song, but that will probably be released as a follow-up to this one, so wait it out. (J.F.).

Rik was Roxy's second bassist, and here's his first single. Someone described it as "Russell Mael singing reggae", and that's not too far from wrong. There's a soft, breathy vocal with lots of kittenish girls "ooooing and aaaahing" in the background. The lyrics are fun, and the beat is mainly organ and percussion. Actually the more you hear it, the more you like it. Tommy James and the Shondells meet Jimmy Cliff!! (J.F.).

Pentagram is a self styled 'hard-rock' band covering the Virginia, Maryland, & D.C. area. For the most part they perform original material, but on this their third release, they chose to redo the Stones oldie in an attempt to reach some new people. The record can only be described as exhilarating and exuberant. The production is excellent giving the music a wonderful feel, and the vocalist is near-perfect. The band tackle the song in a fairly straightforward manner, but manage to combine a straight rock beat with a bit of reggae. (The Stones should only sound so good and fresh!). The flip, a Pentagram original makes Black Sabbath sound like the Archies. Watch for more on Pentagram next issue. (A.B.).

SPINA VERSUS FLEURY ROUND 1:

Sensational Alex Harvey Band "Sergeant Fury/Gang Bang" (E) Vertigo 6059 106
 Sensational Alex Harvey Band The Impossible Dream (A) Vertigo 2000

The middle-aged Harvey is finally breaking ground here with the new LP Impossible Dream. "Sergeant Fury" was released before it, but fell on deaf ears. It's a wonderful single nonetheless, with a thirties cabaret brass sound and a marvelously greedy vocal: "I wanna be rich and I wanna be famous; I wanna be just the same as the light that shines on a Christmas tree..." Excellently produced and different. Try this first, then get the LP, which is good too, though the songs tend to go on a bit. (J.F.).

It's time to clear the air about this atrociously terrible band. Can't explain their cult following among otherwise sane writers but this is pure vinyl puke in the Beefheart-grossout tradition. Stale blues licks, hack titles, and a guitarist in tinkerbelle makeup led by a cretin old enough to be John Mayall's father. Substitute Senseless for Sensational. (J.S.).

SPINA VERSUS FLEURY ROUND 2:

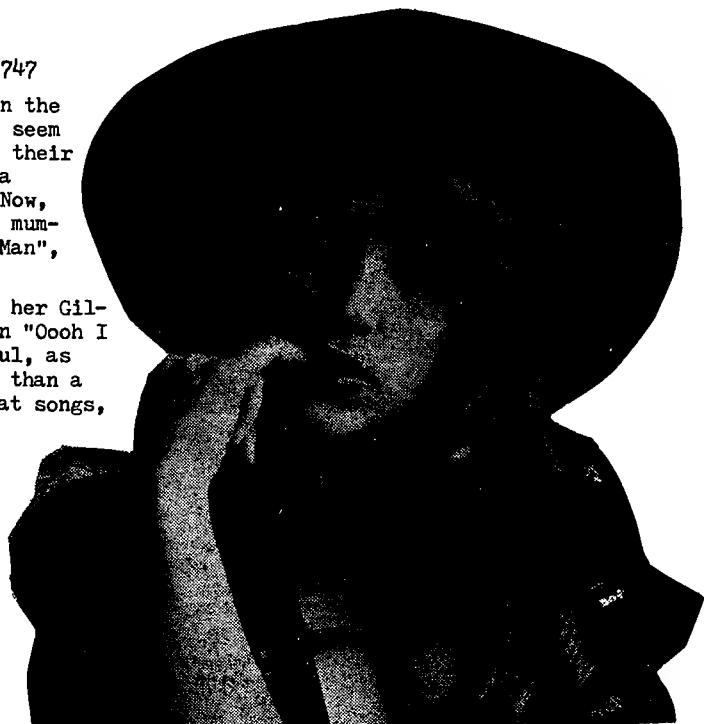
Donovan "Rock and Roll With Me/Divine Daze of Deathless Delight" (E) Epic 2661
 Donovan 7-Tease (A) Epic 33245

Donovan has always been underrated in my eyes. He's come up with some of the best records ever in his limp career. His vocals have obviously influenced others, including the author of this song (Bowie, and a cut which doesn't appear on the new Donovan LP). Why Donovan doesn't write his own commercial single is beyond me, but the real villain here is Andrew Oldham's totally inappropriate mish-mash production. It starts out ok, but the chorus is unlistenable. Get back to the flowers and English countryside Don - forget Memphis. (J.F.).

First off, it's clear that Donovan should've stuck with Mickie Most productionwise. This album is full of puns like latter day Arthur Lee. Recorded in Nashville, there is only one nice fresh Nashville track, "Rock and Roll Soljer", (which is also a single...). Otherwise the album is thoroughly entrenched in the 1960's...same old Donovan. That of course does have some redeeming qualities, most of all his voice. This is where Bolan got his quiver from. (Plus he lost weight). (J.S.)

Top Remakes of the Month Awards:

Keith Moon for "Don't Worry Baby" an interesting record, but one that should not be treated too seriously. And we just hope that Keith isn't shelving his surf album (as rumored) and doing a Nashville country album instead---One Ringo is enough!
 David Cassidy for "Please Please Me", a listenable and energetic enough live ditty which did fairly well in Britain as a single. Figures Bell would drop the lad just when he's hitting his prime...What's Clive know anyway?



Albums

Queen
Badfinger

Sheer Heart Attack
Wish You Were Here

(E) EMI 3061; (A) Elektra
(A) BS 2827

I was hoping for this album to be amazing. Simply, it isn't. Queen has been a sor spot with me for some time now. The first two LP's were disposable, but then the single "Killer Queen/Flick of the Wrist" came along, and it was startlingly good. "Killer Queen" is a classic production record and it's fun to find a band who consider a studio a place to experiment and not lay down tracks with a basic live feel. The melody, lyrics, falsetto vocals and tasteful guitar add up to a worthy hit. "Flick of the Wrist" is more like old Queen, where they mix Led Zeppelin with Todd Rundgren amidst infinite time changes, nifty chorus and wow guitar work. But a little of this extravaganza goes a long way, and Sheer Heart Attack contains thirteen songs, many totally directionless. "Brighton Rock" has annoying vocals, but some good guitar--unfortunately it fizzles out amongst uncontrollable jamming. "Tenement Funster" is good, and "Now I'm Here" shows Brian May's penchant for elaborate studio technique. "Bring Back That Leroy Brown" is poor man's Dixieland, while the ballads, "Lilly of the Valley" and "Dear Friends" are simple piano-vocal exercises (altho welcome relief). The lyrics, despite the single, are embarrassing.

One thing that is admirable about Queen is that they believe wholeheartedly in what they're doing, and musically the band is exceptional. Roger Taylor and John Deacon are an excellent rhythm section. Brian May will be huge in the States, as some kind of new guitar hero for young guys to look up to. His guitar sound and ideas are always interesting but in many cases, very tasteless. His style is too busy, where a little would be worth more than a lot. The tracks are too cluttered, and Freddie Mercury is unexceptional---his voice sometimes even clashing with the harmony. His piercing shrill would have every police dog in your vicinity pawing at your door. I'm quite happy Queen exist, and they deserve success. With a little more thoughtful material, and more control, I look forward to their future. Many people think they are incredible already, but I'm still waiting. (J.F.).

It is no longer necessary mentioning 'that other group' when discussing Badfinger. The assimilation of all that was great rock in the sixties into a cohesive rock-70's group makes them an example for this generation aspire-ers. Every member of the band is capable of composing at least one three-minute classic per album. Pete Ham's "Know One Know's" is one of those anthem clinchers that your mind immediately supplies the applause for. "Dennis" is the musical equivalent of Panavision. Maybe those 'other four guys' should pick up Wish You Were Here and check out the real direction of these masterpiece makers. Catchword for describing future promising, fledgling rock-bands-songs/harmonies...they sound like Badfinger. (J.S.).

SPINA's SURPRISES:

Waylon Jennings
Hot Chocolate
Chris Youlden

The Ramblin Man
Cicero Park
City Child

RCA 0734
Big Tree 89503
London 642

Sleep on this One 'til Alan lets me do a full feature on this one-time bassplayer for Buddy Holly... Waylon Jennings is the Keith Richard of Country and Western music. Even older sides (cut under the restraint of Chet Atkins) are miles above any other C&W artists. This latest is the best yet. My tastes don't usually run in this direction, (Gram Parsons being the other exception), so trust me until I get the space to prove it.

A British soul group for all those Anglo-maniacs who would usually shy away from 'disco-music'. Complete with all the tricks in Mickie Most's power this contains the original version of "Brother Louie". More rock than most American soul group, but still probably a bit too funky. Great production, tho, and it certainly makes more sense than listening to Bryan Ferry's sashay-soul renditions. "Emma" even has Yardbird-Beck overtones.

This whole album hits me with the power of middle Animal days. Having faithfully (and disgustedly) followed the progressions of Savoy Brown and Foghat, I can say without a doubt that Youlden's efforts have been the most artistic. Anyone seriously interested in what British RnB should be, should give Youlden a chance. In London Records can score hits for Al Green, why not put some of the same effort into City Child.

RE-Issues Of The Month:

Jan & Dean
Them
Various Artists

Gotta Take That One Last Ride
Backtrackin'
Merseybeat '62-'64

UA
London 639
(E) UA 305/6

Thanks to our Jan & Dean story in TRM #6, interest has proved sufficient enough to issue this double set. (Not to mention the fact that the Beach Boys surf-hit anthology Endless Summer was recently #1...). It's certainly nice to have around, but my feeling are mixed. First off the songs are pretty much available on other Liberty Hits album, and the more recent Legendary Masters set (which concentrated on the early and late days as well), so there's a lot of repetition. We do get some new tracks (1); and mixes, as well as an excellently put together cover package from Dean, which should bring lots of smiles to surf afficionados. But the accent being on "car songs" and "surf songs", has eliminated alot of other great tracks, which would have made the package better musically. Still there are lots of songs on the set (an huge improvement from the Beach Boys re-issue), so there is a lot of value. Too bad this didn't come out closer to summer, but it still should do fairly well. Now if the Beach Boys would only get Jan and/or Dean to tour with them, instead of laid back Byrd-folkies like McGuinn, the album might really get somewhere. (A.B.).

Backtrackin' is at least more usefull than the totally inane double-reissue of last year. At least we get some B sides, UK album cuts, and the like (which tho not too hard to find) still are worth putting onto an album. However, the choice is rather poor, making the LP sound like a mish-mash. There are still about a dozen good (& great) Them sides that have not seen the light of day here, as well as single versions different (and better) than their respective album cuts. There is one previously unreleased cut here "Mighty Like a Rose" and the only stereo cut as well, which is nice to

hear, but sounds like an unfinished master. It's always great to hear Them, but this album could have been a lot better & more worthwhile, if someone took the time and interest to do so. (A.B.).

Mersey Beat '62-'64 is probably what a re-issue should be all about. First off (and probably most importantly) you get cuts that are near impossible to find (especially in nice condition). Twenty-one groups are covered and 34 cuts are included---that's over eight a side, while most American re-issues have only five a side. All the names may not be 'biggies' (Faron's Flamings, Merseybeats, Searchers, Undertakers, Big Three, Sonny Webb, Kinsize Taylor, Mark Peters, Lee Curtis, Escorts, Rory Storm, Remo Four, Mojos, Beryl Marsden etc), but that's the whole point. To issue a "Mersey-Beat" album of stuff by Beatles, Billy J. Kramer, Gerry & Pacemakers, Cilla Black, etc would be fairly useless---because everyone knows, has or can easily get the stuff, and those people didn't really comprise the scene during the formative years. They were of course a part, but certainly only a percentage. The music here is basic, and oftentimes not what we here in the US came to think of as the Mersey Sound, but is all fun, sincere, and invaluable to hear. The package also comes with nifty liner jackets and a Merseybeat reproduction filled with real and tailored-to-this-album stories. Lotsa pictures, info and gossip. Andrew Lauder has done a magnificent job compiling the tracks (especially since he did not have access to all the companies masters), and my only (very minor) change would have been to substitute the Remo Four's "Peter Gunn" in place of Freddie Starr's cut. (The Remo Four went totally beserk on that one...). So now, Andrew will hopefully do packages on the Birmingham Scene, the RnB scene, the Manchester Scene and so on. I can hardly wait! (A.B.).

AWARDS:

Great EP Of the Month Award: Go to the Hudson Brothers for their Casablanca 'Album'---C'mon guys, four outta twelve is only .333---you can at least hit .500!

Recommended for Acquired Tastes Awards: Cook and Moore Good Evening Island album---a nifty comedy set, but after you hear it a few times, what's left? The Wombles, one American and Two British LP's---totally disposable and often terribly trite. But once in a while they come up with something very very good. Romper-Room-Rock meets Roxy Music!

If You Liked the Last Few, You'll Like these Awards: to Lou Reed for Sally Can't Dance (RCA 0611)---Lou (always an innovator) can claim to have discovered a new rock style: "Weary Rock". The J. Geils Band give us more of their stuff on Nightmares (Atlantic 18107); these guys have the blues and manage to give them to us.

Improved But Still Trying: The Rolling Stones newie shows a definite return to at least the competent level, and occasionally even more than that. But what next, fellas?

No-No of the Month: Roy Wood's Wizzard; Eddy & The Falcons---if this is what "rock and roll" is all about (thankfully it isn't) I'd become an accountant tomorrow. Avoid this waste of vinyl immediately.

The J. Spina/Blue Cheer Desecration of the Month Award: Goes to the Heavy Metal Kids for their scrapheap of an album---Heavy Metal indeed-Ha!

Eno
Fleetwood Mac

Taking Tiger Mountain (By Strategy)
Heroes Are Hard To Find

(E) Island 9309
(A) WB 2196

Eno steals from everyone, but he's a mere borderline plagiarist. Here Come the Warm Jets was a variable art school project, made to delight a few who felt it was the trendy thing to like. It was about as substantial as a potted palm, cream Bogart suit, and a Casablanca fan. But that may be the point. People would like you to believe that Eno is a genius, an eccentric, a genuine loony. He's a great talker, and comes across as a person with unlimited vocabulary, but a limited amount to say. Eno is amusing, simple as that. Anyway, Tiger Mountain is just as much Phil Manzanera's album as Eno's. He plays all the guitars (the best thing on the record), and co-produced and arranged the LP. The songs themselves are virtual steals from band like Can, and all the other Germanic groups. His fascination with the Velvet Underground is still evident, and his liking of Sparks is proved as he attempts things that Sparks did two years ago on the Woofers LP. The songs are little teutonic nursery rhymes sung in Eno's acquired taste vocal. "Burning Airlines...", "Mother Whale Eyeless", "Put a Straw Under Baby", and "Third Wheel" are the best of the lot. The sound quality is excellent, and the lyrics are a welcome change from "love me honey". As a Maxi-single, Taking Tiger Mountain would have been far better. As it stands, it's a nice addition to a collection which already owns Roxy's For Your Pleasure---the similarities between that LP, and this one, really opens one's eyes... (J.F.).

Erratic only because Christine McVie doesn't sing everything here. The ones she does, "Heroes...", "Come a Little Bit Closer", & "Bad Loser", make this new effort the most worthwhile of reliable Mac in quite a while. Bob Welch is too 'Laurel Canyon Mellow', but his guitar touches recall just enough of Kirwan's haunt and Green's lyrical bite to please even die-hard "Albatross" fans. (J.S.).

IN BRIEF:

Stackridge: Pinafore Days (Sire 7503): This new album is occasionally brilliant, often amusing and veeery British. Hint: Joseph Fleury likes them and we all know the sparks that resulted from another one of Sir Fleury's group passions. It all works here, and this one is TRM recommended.

Budgie: In For The Kill (MCA 429): In the last issue Alan held back my attempts to display my horrid rockironroll tastes concerning two great monolithic bands, UFO & Thin Lizzy. Well, now another one of those Blue Cheering groups, Budgie, have reached out a new slab of irrate-rock and I love every stolen lick, every banshee vocal, every Igor-noramous bass line. They sound like they're plugged into amps the size of the Trade Center Towers, and the treatment of a Backish Bolero on "Living on Your Own" should not be missed. OK MCA get ready to put this on the album cover sticker and ad: Burke Shelly sings in the winning-whining tradition of Blue Cheer's Dickie Peterson!?! (J.S.).

Miscellaneous Goings On: Pretty's new one Silk Torpedo sounds great---like the Parachute's of old; also Recommended: Sparks' second Propaganda showing more depth; ELO's newest, a bit pretentious in places but some very good stuff as well; and for the discriminating listening who found Black Sabbath to be too lightweight, Kiss' second Hotter Than Hell (Casablanca)---at least they didn't sell out and go commercial... If you liked the Sutherland Brothers, you'll probably enjoy their two new imitators Unicorn on Blue Pine Trees (Cap. 11334, prod. by David Gilmour); & Splinter The Place I Love (ex-Elastic Oz Band Men produced by George Harrison for Dark Horse 22001). And for some Bee-Gee rock, pick up Gino Cunico's new one on Kama Sutra (2601). Of some interest, but still disappointing: Fanny's Rock & Roll Survivors (prod. by Vini Poncia)---"I've Had It" is fine, but the rest is mediocre; & Claire Hammill's Stage Door Johnnies (Konk 101), very uneven. See ya!

IT'S COLD OUTSIDE / I'M GONE HOME (RASPBERRY)

11:5 GOLF OUTSIDE/I'M GONE HOME (RASBERRYS)
JORDON BLOOPER/MORSE CODE(NOVELITY)
I KNOW WHY/I REALLY DO (DJ)

SWEET KINDNESS/LIGHT THE WAY (RASBERRYS)
GOODNITE, SWEETHEART, GOODNITE/YOU DON'T MOVE

(RED PLASTIC) (M-)
LITTLE BOB/SILVER WINGS(MAROON LABEL)
PEANUTS/I CAN'T GIVE YOU ANYTHING BUT LOVE/
NEVER ON SUNDAY(DH)(RED TITLE SLEEVE INSTR

ALL LPs, FOR ACTION. ALL ARE IN MINT CONDITION
IF WISE INDICATED.

CH BOYS SURFIN SAFARI(STEREO)
CH BOYS SURFIS USA, (STEREO)
CIOUS ARCS SHUT DOWN (MONO)
CH BIKS LITTLE BEIGE COUPE (STEREO)
K DALE CHECKERED FLAG (STEREO)
CH BOYS SHUT DOWN VOLUME II (STEREO)
K DALE MR. EXterminATOR (MONO)
HY COLE/ SPACEMEN SURF AGE (STEREO)
LYRIDGE STRINGS HITS MADE FAMOUS BY FOUR SE
CH BOYS THE BEACH BOYS TODAY (STEREO)
CH BOYS SUMMER DAYS (STEREO)
CH BOYS BEACH BOYS PARTY (STEREO)
CH BOYS PET SOUNDS(STEREO)
CH BOYS DELUXE THREE RECORDS SET (STEREO)
CHEMMATES LTD. LIVE AT CAESARS PALACE (STEREO)
CIOUS ARTISTS QUINTA SIGHT (STEREO)
ETTES THE RONETTES (MONO)
SEDAKA THE TOWERS AND THE COINS (MONO)
S SURPARIS HIT CITY 64 (STEREO)
CIOUS ARTISTS THE LIVELY SET (MONO)
DEAN JAN ADRIAN & THE SATELLITES (STEREO)
DEAN BOB PASTRAMI (MONO)
KERVILLE HOUND SPACE ROCK PART II (MONO)
Y PRESTON EARLY HITS OF 1965 (STEREO)
HHRD LOOKIN' THRU YOU (STEREO)
MAN BEKINZ HUMAN BEKINZ WITH THE MAMMALS (ST
VAN THE REAL DONOVAN (STEREO)
JONES BUS STOP (STEREO)
INGING BLUE JEANS HIPPIY HIPPIY SHAKE (MONO)
CHERCHERS MEET THE SEARCHERS (MONO)
THE NEW SEARCHERS (MONO)
SEARCHERS NO. 4 (MONO)
YOUNGER GIRL (MONO)
LIVE IN PERSON (MONO)
CIOUS ARTISTS SHUT DOWN & KILL CLIMBS (STEREO)
DEAN POP SCAVENGE NO. 1 (STEREO)
CHERCHERS POPSCUL (STEREO)
CHERCHERS HEAR HERE (STEREO)
CHERCHERS SEARCHERS MEET THE RATTLES (MONO)
DELLS GO LITTLE RONDO (MONO)
BOYS EMMAN BALL (STEREO)
D BOWIE THE BOYS WHO SOLD THE WORLD (STEREO)
LY SURFERS THE SOUNDSCAP THE SILLY SURFERS (MONO)
KIEKIE VALLI FRANKIE VALLI PLUS THREE OTHER AR
& PASSIONS SO TOUGH (MONO) (DJ) TWO REC
DA KINKS (KINKS) (STEREO)
HENDRIX AT HIS BEST VOLUME 1 (STEREO)
TROLL ANIMATED MUSIC (STEREO)
K PLUGS CRAZY BEAT (MONO)
MESSINA/JESTERS JIM MESSINA/JESTERS (MONO)
AYS ANDERA (MONO)
DELLS WHY PICK ON ME (MONO)
NOW AND THEN (STEREO)

GENE MOLOCEA
4735 LOWER ELKTON RD
LEETONIA, OHIO 44431
(THERE FIRST LABEL)

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69 BEACH BOYS THE BEACH BOYS TROU
1 MONKES THE MONKES
037 STEPPENWOLF THE SECOND
59 TREMBLERS WORLD EXPLOSION
RASCALS ONCE UPON A DREAM
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.....All Mint.....
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OHIO; 44471.

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ATCO	33-264	BEE KES	RARE PRECIOUS & BEAUTIF
CAPITOL	2269	BEACH BOYS	THE BEACH BOYS TODAY
COLGEMS	101	MONKES	THE MONKES
DUNHILL	50037	STEPPENWOLF	THE SECOND
EPIC		THE MOLOS	WORLD EXPLOSION
ALANTIC	8169	RASCALS	

See My Set Sale List of German Beatle EP's elsewhere in this issue.....All Mint.....

****AUCTION****AUCTION****AUCTION****AUCTION****AUCTION****AUCTION****

All records on this page available by auction, Bid only if you intend to buy. Auction closes 3 weeks after you receive TRM #8. In case of ties, earliest postmark wins. All records mint, except where noted, Please note these usual abbreviations: W=Mint; PS=Picture Sleeve; NU=Unfilled Hole; etc.

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Continued in next column. Oceanside, NY; 11572.

A U C T I O N

Ringo Starr	Beaucoups Of Blues/Coochy Coochy PS Apple 1826
Trade Winds	Girl From Greenwich Village/There's A Rock And Roll Show In Town Red Bird 028 GOK
Tramlees	Even Bad Times Are Good/Jenny's All Right Epic 5-10233 WL
who	I Can't Explain/Bald Headed Woman Decca 31725 WL
who	Pictures Of Lily/Doctor Doctor Decca 32156
Yardbirds	Heart Full Of Soul/Stealed Blue PS Epic 5-9823
Neil Young	Every body Knows This Is Nowhere/The Emperor Of Wyoming DJ Reprise 0819
Zombies	She's Not There/You Make Me Feel So Good Parrot 9695
Long John Baldry	Long John's Blues Sealed A&S 1bucc
Beach Boys	Surfin' Safari Capitol DE 1808(Duophonic)
Beach Boys	All Summer Long Capitol T 2110
Beach Boys	Summer Days Capitol T 2354
<u>Blow Up</u>	Soundtrack with cut by Yardbirds Sealed Stereo MGM SE 14447
Easybeats	Falling Off The Edge Of The World Sealed UAS 6667
Jan & Dean	Pile Of Soul Sealed Stereo Liberty LST-74441
The Leaves	Hay Joe Mira LPS 3005
Geo. Martin & Orch.	Salutes The Beatle Girls Sealed Stereo
The Turtles	Golden Hits (Vol. 1) Stereo White Whale WWS 7715
The Zombies	Odyssey And Oracle Stereo Date TES 4013

Beatles "Flip Your Wig Game" by Milton Bradley. Used but complete with all playing pieces and a large full color photo playing board of the Fab Four around the time of Introducing the Beatles LP; Great Photo! \$15.00

Raspberries Posters: Promoting their latest LP 12" by 23" Full Color \$2.00

Mike McGear Posters: Color & B&W. Promotes his new solo LP (prod. by Paul McCartney) 12" by 23" by 35" \$3.00

Beatles 10th Anniversary Posters: B&W 18" by 23 1/2" Sketches of Feb 4. \$2.00
Beatles in a Hard Days Night Paperback by Dell; Used but in Good Cond. \$3.00
WRITE: John Knapp; 2832 Oceanside Road; Oceanside, New York; 11572.

Beatles	Do You Want.../Thank You Girl	VJ M
"	She Loves You/I'll Get You	Swan New
Lesley Gore	Maybe I Know/Wonder Boy	MRC. M B&W Pl E.
Quiksilver	Fresh Air/Freeze Flyer	Cap. VG
Are Nowa	<u>Sunshine & Shadows</u>	S:SS Atl
Chuck Berry	<u>Berry is On Top</u>	Hono VG Chess
Blues Magoos	<u>Gulf Coast Bound</u>	S:SS ABC
Deep Purple	<u>Shade of</u>	S:SS Tetragram.
"	<u>Book of Taliesyn</u>	S:Fine
Gods	<u>Gods 2</u>	S7:SS ESP
Ques Who	<u>Sown & Grown in Quesda</u>	S:SS Wand
Idis Race	<u>Birthday Party</u>	S:SS Liberty
Little Richard	<u>Greatest Hits</u>	S:SS Kama Sutra
Lo Christie	<u>Matching Stripes</u>	S:Mint MC
Masked Marauders	<u>same</u>	S:SS Deity
Most Collection Vol 1	(Coc/Beak/Yardbirds)	S:SS MFF UK
Procol Harum	<u>Saili Dog</u>	S:SS MFF Import
Rolling Stones	<u>Rock a Rolling Stones</u>	SS Decca Imp.
"	<u>Milestones</u>	S: Fine Decca Imp.
Rugbys	<u>Hot Cargo</u>	S:SS Amazon
Soft Machine	<u>Volume 2</u>	S:SS Probe
<u>Magazines:</u>	Rolling Stones 5, 13, 18 (page missing); 22 (cover repaired, article missing); Spacely or Together Ride. (Borders on Top & Bottom cut off some; no article damage)	
<u>Wanted:</u>	Elvis Cheer Pool/Pilot Phillips	
"	Elvis Cheer Babaj1/7	
"	Leigh Stephens Sakl Zmooov/Red Weather Phillips	
See also y classified in this issues section! Thanks,		
Write:	Babaj1; 304 Reed Ave; Manitowoc, Wisc.; 54220.	

Beattles	<u>This Is A Where It Started</u> w/ Tony Sher. Version	\$63 \$25.
Beattles	<u>Introducing</u> (Love Me Do/P8 I Love Version)	1062 \$15.
"	<u>Introducing</u> (Asks Me Why/Please Please verse)	\$15.
<u>Beatlesmania</u>	<u>With The Beatles</u> Can. Cap.	Mono \$12.
Beattles	<u>Twist & Shout</u>	" " "
Beattles	<u>Long Tall Sally</u>	" " "
Beattles	<u>In Italy</u>	Parlophone \$25.
Beattles	<u>Live in Italy</u>	axl. \$25.
WRITE:	Charles Iscove; 535 Brier Hill Ave. ; Toronto, Ontario; m2m 191; CANADA.	

Trash Golden Slimbers/Carry That Weight Apple \$1.
 Mary Hopkin Tanna Harbour/Dagili Ochi Plo \$1 " \$2.
 Rhado Krishna Temple Govinda/Jai Plo \$1 " \$2.
Please Note address correction for those who wrote last time.
 WRITE: David Charlson; 912 Hobart; Knoxville, Iowa; 50138.

#1: Left Banks; Compleat Bowie; Who's Who In England 1963
Poster; Barbarians Vs. Lou Christie. \$1.50.

#2: The Sweet; Battle of the Charts (T. Rex, Slade & Sweet);
Picture Sleeve Hall of Fame; Basic Van Dyke Parks; Andy
Bown Interview (The Herd). \$1.50.

#3: The Easybeats; Vanda-Young; Humble Beginnings of the Stars
Photo Special; Move Roots & Offshoots; Mydell Glass; Blue
Oyster Cult's Early Days; Beatles Confidential. \$1.60.

#4: Everything about the Raspberries; UK Singles review spe-
cial; Phil Spector Complete; Status Quo; Kama Sutra
from the Stars. \$1.75.

#5: The 10 CC Story incl. Graham Gouldman complete; The Bruce
Johnston Story; Midwest Update; The Legendary Creation. \$1.40

#6: The Jan & Dean Saga; Yardbirds Compendium; Ronnie Specto-
r; Bryan Ferry; The Discomotion Label; Scandinavian Rock &
Johns' Children. \$1.50

#7: The Beach Boys Complete; Brian Wilsons Greatest Flops/The
Red-Bird Story; Planet Power Last Gasp (Warrens); Snake
etc.; Ken Barnes' Discoveries; British Incl. (Various Things);
Downliners Sect; Chyness; Rod Stewart etc). \$3.00
(Please note: Only one #7 per person)

WRITE: The Rock Marketplace, PO Box 253, Elmhurst-A9NY,11380.

Part I - Auction. \$2 minimum except where stated.

Kinks "Long Tall Sally" Cameo 308 (N DJ), never played, in original sleeve. MB \$20
Hellions "Shades of Blue" Kapp 649 (N DJ) early Capaldi/Mason. Easybeats "Falling off the Edge of the World" United Artists. (M- DJ)
Beatles "Do You Want to Know a Secret" VJ 587 (N) PIC MB \$6.
Swans "The Box with the Beatie Hair" Cameo 302 (N DJ)
Bergo & Marvettes "Say You Will" World Artists (N DJ) Shel Talmy prod.
Bill Woods "Story of Susie" Global 740 (N) Kim Fowley prod.

Scramblers "The Beatle Blues" Del-Pi 4237 (N DJ)
 Ruckleberry Hound "Bingo Ringo!" Merri 6011 (N) PIC
 "You Know What I Group" Reelin' and Rockin' International 6141 (N) PIC
 London & Bridges "I Just Ain't Right" Date 1502 (N) PIC
 Dantes "Under My Thumb" Cameo 431 (N DJ) Jagger-Richard
 Blues Magoos "Dante's Inferno" Mercury 7269 (N) CO
 Peter Best "Anyway" Original Beatles Drummer 800 (N) MB \$5
 Beatles "Penny Lane" Capitol 5810 (N DJ) 3:00 version. MB \$5
 Hollies "Yes I Will" Imperial 66099 (N DJ)
 Dirty Wurds "Why" Marina 502 (N) Chicago Punk Screamer
 Warlocks "Good Time Trippin'" ARA 1917 (N)
 Kim Fowley "The Trip" Corby 206 (VG+)
 Bootles "I'll Let You Hold My Hand" GNP 311 (N DJ)
 Wailers "I'm Determined" Viva 614 (N)
 Juveniles "Bo Diddley" Jerden 770 (N)
 Bluesville "As Tears Go By/Don't Think Twice, It's Alright" Jerden 788 (N)
 Idle Race "Here We Go Round the Lemon Tree" Liberty 55997 (N DJ) MB \$12
 Kenny & Kasuals "Journey to Tyne" Mark Ltd. 1006 (N)
 Floyd Dakil Combo "Dance, Franny, Dance" Jetstar 103 (N) MB \$4
 George Harrison "Bangla Desh" Apple 1836 (N) PIC
 Small Faces "Almost Grown" Press 5007 (N DJ)
 Move "I Can Hear the Grass Grow" Derram 7506 (N DJ)
 Merry-Go-Round "Listen, Listen!" A&M 920 (N DJ)
 Zombies "Remember When I Loved Her" Parrot 9769 (N) MB \$5
 Persuaders "Grunion Run" Original Sound 39 (N DJ) Zappa tune
 Applejacks "Like Dreamers Do" London 9681 (N DJ) Lennon-McCartney. MB \$5
 Moments "You Really Got Me" World Artists 1032 (N DJ) Ray Davies tune
 Steve Marriott on this. MB \$5
 Arrogants "Look for Tomorrow" Living Legend 102 (N). Kim Fowley prod..
 John's Children "Smashed! Blocked!" White Whale 239 (N) MB \$4
 Bonnie & Treasures "Home of the Brave" Phi-Dan (N DJ) MB \$4
 Vanguards "Girl" Warner Bros. 5800 (N DJ) Lennon-McCartney
 Curt Boetcher "Share with Me" Together 117 (N DJ)

Part II - Set Sale. I have good quantities on these. Cash with order please. Add 50¢ for post if your order is under \$5.

Rolling Stones "She's a Rainbow" London 906 (N) PIC	\$3
"Have You Seen Your Mother, Baby" London 903 (N) PIC	\$3
"Dandelion" London 905 (N) PIC	\$3
Bill Wyman "In Another Land" London 907 (N) PIC	\$4
Sonics "You Got Your Head on Backwards" Jerden 809 (M-) Great NW punk	\$2
Yardbirds "Ten Little Indians" Epic 10248 (N)	\$2
Applejacks "She Loves You" Cameo 321 (N DJ)	\$2
Darlene Terri "Ringo Ringo" Columbia 43042 (N)	\$3
Rooks "Believe in You" Etiquette 14 (N)	\$3
Weeds "No Good News" NWI 2745 (N) Hurry on this one - I only have	
	three hundred copies
	50¢

Send all orders/offers to: Craig Moerer, Box 13247, Portland, Oregon
97213, U.S.A

the Shel Talmy story

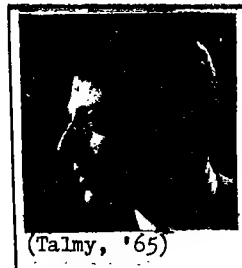
When I speak to Shel Talmy for the first time on the phone he says: "I hope you're not going to ask all those stupid questions that journalists always ask..." Well, Mr. Talmy, do you have a list of these stupid questions, I ask jokingly. "Not exactly", replies Shel.

When I first meet Shel Talmy in person, he brings me thru a long corridor lined with gold records into a spacious and tastefully furnished room. Talmy flops into an oversized armchair and his slight frame almost disappears. He then simulates a fetus-like position, mimicing the Brando-Dean "I don't Really care about all of this" attitude. He begins to answer questions, at first in barely understandable mumblings and grunts, while gazing at the ceiling or out the window. Ho-hum yawns Shel.

We at first talk about Shel's current activities and his seeming disappearance from the business. Shel straightens up and doesn't mince words: "I voluntarily retired a few years ago because I was tired of all the progressive bullshit. I think singles are the critical thing first, and they either can or cannot make it. Albums should come later, but all these people were making albums where you could fake it all." What about the current British scene then? "The current scene is so chaotic. There is no other chart in the whole world that has such a big load of crap as Britain does." Chinn-Chapman? "The Chinn-Chapman records are basically pretty good, like the Sweet are good well-done commercial records. The pure commercial ones like Quatro aren't as good tho. They (Chinn-Chapman) still have a lot to learn." As we continued talking Shel seemed to warm up considerably and began to open up. One gets the feeling that Shel, after years in the business, is wary of newcomers and ripoffs ("I'm not in this business for my health, you know..."), but after feeling me out a bit (figuratively, of course), he was quite open, frank, and sincere.

Shel Talmy was born in Chicago and moved to L.A. where he was trained as an engineer by "a UK cat". He came to England in 1962 "on spec to Decca" and was armed with acetates that he hadn't done. "They were done by Nick Venet and were tracks by the Beach Boys and Lou Rawls, I walked into Decca and proclaimed them as my own (with Nick's approval) and was promptly hired as a producer. I had never produced a record before in my life."

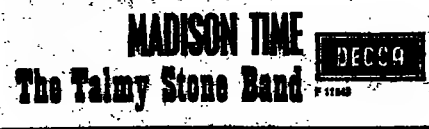
Shel's first effort was "Lollipops and Roses" by Doug Sheldon, and the second one was by a new group called the Bachelors. "I spent six weeks teaching them harmonies; they were a pseudo CnW group and they were terrible. I hated it. I took them into the studio for 15 or 20 minutes and recorded 'Charmaine'. It was a hit." Quite true, "Charmaine" reached #6 in early 1963. "I was the first independent producer in the country as far as I know" recalls Shel, "which means I got royalties on every record that was sold." At the first Bachelors session, four tracks were recorded and "Charmaine" was the only one not in the prescribed Bachelors "harmonica folk sound"---that was the one Shel decided to pick for the single. The followup, "Whispering" went into the Top 20 as well, and just before the third release, "Diane", was to come out, a split occurred. Shel felt he wasn't getting the right royalties and the groups' management began to try and tell him how to make records. He left the Bachelors and a different version of "Diane" was issued. It went to #1. A year later the Bachelors were so strapped for a single that they issued "I Wouldn't Trade You For the World" which was one of the tracks Shel had produced for them a year earlier. I went Top 5.



During this period everyone was looking for a new dance-craze record, so Shel teamed up with Charles Stone to form the Talmy-Stone Band. They issued "The Madison" Pts. 1 & 2, and this is one that even Shel tends to forget about...

Anyway, while Shel was at Decca he produced a girl group called The Orchids: "They were three ugly little fat girls from Liverpool, I think, and were a Larry Page act. I said I'd do it for a price. I'm ashamed to say it was a copy of Spector and just an attempt to sound like the Ronettes." The Orchids were originally being recorded by Gordon Franks and Marvin Holtzman, but the Talmy-Stone production team, aided by musical director Charles Blackwell, soon took over. "Love Hit Me" (written by Talmy) was the first release, and was really quite good. For the next one, Talmy chose a song by a young new composer, Ray Davies' "I Got a Feeling", and produced another fine girl-group record. In actual sound and stance The Orchids were more aligned with the Ellie Greenwich-led Raindrops, that the total nuances of the Spector-sound, but Talmy never got to pursue his Spector sound. Problems were cropping up at Decca, and his stay there was to end shortly. Decca had turned down Georgie Fame and Manfred Mann after Shel had brought them around, and there were still the recurring problems with the Bachelors over royalties and control. Perhaps underlying all this was the fact that Andrew Oldham was beginning to produce a lot of records for Decca during this late '63 and early '64 period. And as Shel states: "Andrew Oldham is the worst producer by far of any name around..."

Shel picks up the story in late '63: "I was hanging around Denmark Street where it was all happening back then, and ran into a group called the Ravens. I took them to Pye to finance, and the Kinks were born. It was just a case of being in the right place at the right time." Shel's first two productions for the Kinks, "Long Tall Sally" b/w "I Took My Baby Home" and "You Still Want Me" b/w "You Do Something to Me", caused some noise, but nothing earthshattering ensued. It was the third, "You Really Got Me" which zoomed to #1 worldwide and began a string of classic Kink hits including "All Day and All of The Night"; "Tired of Waiting"; "I Need You"; "See My Friends"; "I'll be the End of the Day"; "Well Respected Man"; "Sunny Afternoon"; "Dedicated Follower of Fashion"; "Deadend Street"; and "Waterloo Sunset"---not to mention a slew of Klagsic-Kinks albums. Then Ray Davies began to take a more active role in the group's production. "Autumn Almanac" was listed on some releases as being produced by Ray Davies and on some as produced by Shel Talmy. "Mr. Pleasant" was listed as produced by Ray Davies and Shel Talmy. As early as the Face to Face LP, Ray was listed as musical director and arranger, while Shel is listed merely as "recorder". Something Else, the classically brilliant Kinks LP was the last to be produced by Talmy, with the next one issued some time later (Village Green) produced solely by Ray Davies. "I'm a Kinks fan for sure, and by mutual consent I stopped producing them. We needed a rest from each other. But I think they had to learn about producing. Look, they didn't get a hit until "Lola", which was a few years after I stopped producing them. That's a fact, however you interpret it. I put something into the records that made them commercially acceptable. I have an ear for hits. I heard four bars of 'Sunny Afternoon' and knew it would be #1. The same with 'My Generation'. I like what the public likes. I can hear a finished product in my head. I have very common tastes..." Shel continues talking about the Kinks: "Ray Davies could have been Britain's greatest solo artist, bar none, if he could just rid himself of his hang-ups and insecurity problems. Just coincidentally, I have been talking to Ray about the possibility of producing the Kinks again. I still have the greatest admiration for him." Now once and for all Shel, could you settle the 'Jimmy Page dispute' over



just who did play lead guitar on the Kinks early records? "Sure, on 'You Really Got Me' Dave Davies played the lead guitar and I used Jimmy Page for the rhythm guitar because Ray didn't feel like playing that day. Ray's really a good guitarist, but he wanted to concentrate on other things that session. I also used Bobby Graham on drums. On later sessions I also used Jon Lord and Nicky Hopkins for keyboard work. And that's it. The rest was all the Kinks."

Shel also began producing the Who, right after they changed their name from the High Numbers. "I was looking for groups to produce at the time, and heard the Who and liked them immediately." The first "I Can't Explain" was a huge hit, and the rest, "Anyway, Anyhow, Anywhere", "My Generation" and "The Kids Are Allright" all followed. But Kit Lambert took over and Shel never produced the Who again after completing their first album. "Kit Lambert is insane. He should be locked up. The early Who records were my sound. That's not my ego talking---that's justified fact. Just look at the difference between the High Numbers record and the records I did with them! I'm glad they're selling records now because I still collect off every record they sell..."

When dealing with people like Townsend and Ray Davies, the role of the producer is often an intangible one to discern, what with the distinctive musical brilliance of these performers...i.e. some Townsend demos sound quite nearly the same as the finished product, and Ray Davies has been known to arrange, conduct, and oversee many of his sessions. But Shel is still adamant about the imperative of the producer: "I think the role of the producer should be the same as the artist. That is, it is a real role, and one has to be a part of the group---the whole thing should not be a giant ego trip for the band. The producer must be a tangible aspect and catalyst who oversees the whole project from beginning to end. It has to be a joint effort. There are few producers around like that. Mickie Most, George Martin, and Elliot Mazer---that's about it." Shel admits (in a rare bit of modesty) that he wasn't born a great producer: "I was very green, and didn't learn overnight. I've been producing for over twelve years now, and I shudder when I think back to how naive I once was..." Naive or not, Talmy was deluged with groups and tapes after his early hits with the Bachelors, Kinks, and Who.

During 1964 and 1965, Talmy produced close to two dozen independent releases while still working full-time with the Kinks and Who. Thru his association with the Who at Brunswick, he teamed up with guitarist Jon-Mark for two releases which he (Talmy) also had a hand in writing. (Talmy had previously written for the Orchids, and penned "Bald Headed Woman" for the Kinks and Who. "Bald..." was subsequently covered in the U.S. by the Mugwumps.) One of the songs he recorded with Jon-Mark, "Night Comes Down" reappeared a few months later as the 'B' side of a Micky Finn single produced by Talmy. The Micky Finn group had been recording reggae type songs (then called Blue Beat) and some more pop inspired songs for Oriole. Talmy toughened up their sound and calls their record "This Sporting Life": "one record that I thought should have made it. They had a rich young manager who was dabbling in rock and roll. The group had something, but..."

THE WHO

ANYWAY, ANYHOW, ANYWHERE

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One of Talmy's earlier and more lasting relationships occurred with a group called the Zephyrs. The band started out as an instrumental combo, but Talmy soon turned them into a decent rock band. The Zephyrs (John Hinde; John Peeby; Meic Lease; John Carpenter; and Pete Gage) were Talmy's attempt to produce an RnB tinged group. Bo Diddley's "I Can Tell" was doing quite well for the group when Mick Jagger knocked the version on a widely quoted TV show. From then on, no one paid much attention to them. In actuality Talmy tried everything for them: blues, pop, Jimmy Page solos, but nothing happened. Shel recalls that they were financed by Columbia and that "I was into experimenting at the time. But it was really a case of trying to make a silk purse out of a sow's ear..."

Thru his association with the Bachelors and Orchids on Decca, Talmy produced two other strange records. One was by Goldie & The Gingerbreads ("That was the only one I did in the States. We all happened to be in N.Y. at the time---I thought it was a hit!!!"), and the other was a rather terrible record by the Pros and Cons. It came out in the U.S. in April 1965, but sounds like one of Talmy's earliest productions, a banal non-melodic dance record with lots of instrumental solo breaks. On Parlophone, Shel produced a record by the Sundowners, which he doesn't remember at all. It's a decent pop record with more vocals and less music than most Talmy productions of the era. The flip was co-written by Talmy and Jon-Mark again, and is in a CnW/Pop vein.



Then Talmy began what was to become a long lasting arrangement with a group called the Untamed. They were led by Lindsay Muir who Talmy declares "was a really distinctive vocalist. He made the whole group as far as I was concerned. It was just one of my personal quirks that kept me producing them over and over again. But I really don't think their records were that commercial---I don't think they ever would have made it."

On many of these '64-'65 sessions, Talmy utilized the guitar prowess of Jimmy Page. (Page was also quite friendly with Talmy-mate Jon-Mark at this time.) But Page's presence was never so evident as on a record issued in late '64 by a group called the First Gear. The 'A' side was coincidentally (or rather intentionally) "A Certain Girl" released a few months earlier as the 'B' side of the Yardbirds debut single. Page's solo is the standout, and the whole track holds together nicely. It is on the flip however that Page goes absolutely berserk, playing a double time rhythmic part until the solo comes along. Here Page attacks the guitar relentlessly, traveling all over the neck making it whine, squeak, and stutter at an amazing rate. Even the Yardbirds (most blueswailing) must have picked up on that one! Talmy remembers the First Gear simply as "a good group with a good lead singer. They made some noise for awhile..."



One of Shel Talmy's more successful (in commercial terms) projects was with The Lancastrians, who had a few Top 50 British hits, the biggest of which was "We'll Sing in the Sunshine". The Lancastrians were Talmy's most MOR group, sort of a cross between the Kinks and the Bachelors. "They were nice personable guys, but didn't have much talent. There was nothing to build upon." Talmy gave the group a Kinks-like musical sound, and often tried to imitate the Kinks vocal feel as well. In fact, on their February '66 cover of the Kinks' "World Keeps Going Round", the recording seems to be a consciously-exact copy of the Kinks original. An excellent imitation both musically and vocally. (Who knows, maybe it was the Kinks). During mid-late '64 Talmy also produced Chad and Jeremy and their "Summer Song" was a major hit, reaching #7 in the U.S. charts.

I've saved two of the most interesting records from this '64/'65 period for last. The first one issued came out in October 1964 by a group called the Sneakers. (Possibly a studio band...). The 'A' side was Ray Davies' "I Just Can't Go To Sleep" which Talmy came across while producing the Kinks first album in September 1964. The 'B' side was "Bald Headed Woman" which appeared first on the Kinks debut LP, and a few months later as the 'B' side of the Who's hit "I Can't Explain". It featured more superb guitar work, and was issued the same week as two more Talmy productions, The First Gear (Pye 15703), and the Kinks "All Day and All of the Night". Just imagine if the Sneakers record was a hit, we may never have heard from the Kinks again!!!

In mid-'65 Talmy came into contact with Davy Jones (now David Bowie), who was hanging around a lot with the Who, and Shel produced Davy's lone Parlophone outing. Talmy recalls Bowie as a "17 year old smartass kid, who I liked even then. He had an unusual voice and attitude, and he always thought he was going to make it. His writing wasn't up to much then---I still don't think he's a great writer." Talmy recalls that Bowie worked the band hard to get the sound he wanted---the result was a fine mod driving record which was actually the bridge between the Who's (2nd) "Anyway, Anywhere, Anyhow" and their (3rd) "My Generation". Bowie's was issued between these two, and was consciously styled after the Who, yet it was not a hit. Even with all these releases, Shel still produced more records like the Firing Squad's "A Little Bit More" and also had a short-lived folk-rock splurge with the Stateside label. (See Discog. for complete details.)

Talmy's style was decidedly chartbound, and he was one of the few British producers who preferred not to sacrifice rawness for slickness. While most UK record makers strove for a professionally bland sound, Talmy believed that the British sound was "too precise, too perfect, and as a result lacking in feeling. I'm more concerned with feeling, though there may be some bum notes on the record..."

By late 1965, Talmy tired of independently bartering his groups and masters and decided to start a record company. So Planet was founded and was built around the already established publishing and production company co-owned with Arthur Howes, Orbit Universal. Planet began its existence in January 1966, following in the foot-



steps of Oldham's Immediate Label, and preceding the arrival of such ventures as Reaction, Page One, and Marmalade. Talmy traces the rise of Planet: "I thought it would be fun to run a label. But I was there right at the beginning and came in far too soon. I knew nothing about the real business end of things, and got a screwing from Phonogram when I signed their contract. It was fun for 4-5 months, but I couldn't attend to all the details necessary like promotion and image making. That wasn't my affair. The whole thing was a matter of distribution, which was very political at the time. We should have had at least six major hits. As it was we had many hits in different countries, but it was becoming a huge hassle." Would Shel want to run a label now? "I wouldn't even entertain the idea--unless it would be under the most ideal circumstances imaginable. Looking back, I think if I had waited one or two years, Planet would have lasted up 'til today." With Planet, Talmy started purchasing masters himself. Immediate records was having success with in-house as well as outside master purchases, but Talmy just didn't have the muscle of Oldham--or else he just didn't have the right breaks. Talmy tried, that's for sure, everything from Tony Lord's MOR ballad to John Lee Hooker's old blues, and the novelty 45 by the National Pinion Pole. He even tried to mimic his past successes with the Who and Kinks. The Untamed were groomed with Pete Townsend's "It's Not True", and The Thoughts did a Ray Davies song, "One Night Stand". A Wild Uncertainty did a decent version of an Everly Brothers tune, but aside from Creation, that was about it.

Creation of course, have been covered in full in TRM #5. They were Planet's and Talmy's attempt to equal and surpass the Who, and they almost succeeded. Along with Tony-Stratton Smith, Talmy terminated the Creation onslaught and just neared the point of breaking huge, when the Planet machinery collapsed: "The Creation were a good band. They really could have been something, but the contract made their success in Britain impossible. It would have cost me more money to put out that Creation album here than I could have ever possibly made. I would have been losing money on every copy sold! They were big on the Continent tho, especially in Germany. Eddie Phillips was easily as good as Townsend, but went downhill---He met some girl who talked him into chucking it all for 22 pounds a week. He's driving a bus or something. Kenny Pickett stayed in the business, and does some writing and producing. He had a very big hit a while back with a song called "Grandad". I speak to him quite often." Talmy doesn't really know why the Creation tracks were re-issued in Mono when some existed in Stereo. "It was up to Stratton Smith really. 'I Am the Walker' was just something we had in the can, and we do have some others as well, I think," Talmy after some prompting, does recall that the Who recorded the Birds' "Leavin' Here", but doesn't know what became of it. "I guess it was just one of those things we shelved..."

By December of 1966, Planet issued its last record, but Talmy was in no way down and out. He was still producing the Kinks, and late in that year teamed up with the Easybeats: "That situation was really ridiculous. They came to me and said 'we'll give you anything you want, just produce us'. So I got a great contract and after 'Friday on My Mind' is a huge hit, they come up to me and say 'well, now let's cut your royalty'. Their management was crazy." Talmy wound up producing the first three singles (See TRM #3 for full Easybeats story) and most of the debut album, but then quit over the royalty disagreement. "The group could have sustained, but ultimately went nowhere. All these managers and performers have one hit and then go on this huge ego trip. In the long run, they're usually wrong." During 1966 & '67 Talmy produced numerous solo records by Nicky Hopkins, including an instrumental version of the Kinks "Mr. Pleasant". (See Discog.). He still continued one shots like The Total doing a Tony Hazzard song "Think" in July 1968. He also got Manfred Mann some hits, and worked a bit with the Amen Corner. Shel reflects upon the changes in recording over the years: "The sound has changed a lot since we used to record basically with four track, or maximum 8-track. Now with 16 (or more) it's gotten so technical. But obviously as far as overdubs and general sound go, the quality of everything is much better. I still feel the producer should be involved with everything from the concept to the arrangement. No band can hear it all together and know how it's going to sound when it's all finished."

Talmy has returned slowly to the business after his voluntary retirement. "I worked with Pentangle quite a bit and did Seanor and Koss for Warners in the States. I was positive that the single "Detroit City" was going to be a hit. I was in love with that---it was the best I could have done. It should have been a hit. He produced an album by Mick Cox "one I'm very proud of", and also produced and co-wrote two sides of a single issued here by Bell in mid-1970. It was by a group called Wheatstone Bridge (probably a studio band), which was strictly in the mold of British Pop/MOR with heavy Tony Burrows/White Plains influence. In 1972 he produced another one-shot by Shepstone and Dibbens, a nice pop-rock record with Beatle-esque harmonies, and more recently has produced String Driven Thing for Tony Stratton-Smith's Charisma label.

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TRM Poll Results

First off, I'd just like to say that we received a huge response to our TRM Poll---I actually think we got more replies than we had issues printed! The replies were all great, and I was amazed at the scope of the answers. Here's a few general comments; then onto the results: Some questions became rather useless ("What was the last album you bought"); and some were impossible to tabulate due to the numbers of different answers (Favorite album); so in that case we will print some representative replies. Some questions were thought-type questions (Secret Wish; etc) where no 'winner' can be picked, so again representative answers are listed. More comments follow below with each result, so that's it for now. Once more, thanks so much for the outpouring of response---it made it all worthwhile!

(1): Ten Favorite All Time Recording Artists: It became obvious on the opening question that the scope of the answers would be huge. Over 200 artist received votes in this category. Some of the non-winning but strong vote-getting acts included (in no particular order): The Seeds; Pretty Things; Searchers and hundreds of others ranging from Chuck Berry; Blue Cheer; Everly Brothers; Easybeats; Wackers; Eddie Cochran and the Left Banke. Here's the winners:

- | | |
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| 1. Beatles (1910 Points) | 12. Velvet Underground (280) |
| 2. R. Stones (1490 Points) | 13. Led Zeppelin (270) |
| 3. The Who (1240) | 14. Jan & Dean (225) |
| 4. The Kinks (1165) | 15. Bob Dylan (220) |
| 5. Beach Boys (1115) | 16. Shangri-las (215) |
| 6. Move (680) | 17. Raspberries (180) |
| 7. Byrds (640) | 18. P. Revere & Raiders (170) |
| 8. Yardbirds (540) | 19. MC 5 (155) |
| 9. Hollies (420) | 20. Creedence C. R. (150) |
| 10. Small Faces (300) | |
| 11. Zombies (290) | |

(2): Five Favorite Current Recording Artists:

- | | |
|-----------------------------|---------------------------|
| 1. Raspberries (660 Points) | 9. Paul McCartney (310) |
| 2. 10 C.C. (485 Points) | 10. Led Zeppelin (300) |
| 3. Hollies (420) | 11. Sparks (280) |
| 4. NY Dolls (415) | 12. Roy Wood (240) |
| 5. R. Stones (400) | 13. Iggy (220) |
| 6. Beach Boys (395) | 14. Roxy Music (210) |
| 7. The Who (380) | 15. Mott The Hoople (200) |
| 8. The Sweet (320) | |

(3): Favorite Producer: Here too, an amazing number of choices prevailed (well over 60), including Ed Cobb; Terry Melcher; Kasenetz-Katz; Frank Zappa; Shadow Morton; Andrew Oldham; Mike Nesmith; Sam Phillips & many others. Interestingly enough, only 2 Americans appear in the Top 10:

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| 1. Phil Spector (690 Points) | 7. Glyn Johns (110) |
| 2. Brian Wilson (360 Points) | 8. Roy Wood (110) |
| 3. Tony Visconti (240) | 9. David Bowie (105) |
| 4. George Martin (190) | 10. Shel Talmy (100) |
| 5. Todd Rundgren (180) | |
| 6. Jimmy Miller (130) | |

(4): Favorite Color: You would assume this to be a fairly simple question right? Wrong! TRM readers chose to pick things like Cherry Red; Dodger Blue; & Sensuous Crimson!

Among the 'normal' votes, the winners were BLUE (160 points); Red (70); and Green (60), trailed closely by black (55).

(5): Three Favorite Current Live Acts:

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| 1. The Who (390) | 6. Blue Oyster Cult (125) |
| 2. R. Stones (200) | 7. Stooges (115) |
| 3. NY Dolls (190) | 8. Golden Earring (110) |
| 4. Beach Boys (185) | 9. Raspberries (100) |
| 5. Mott (130) | |

(6): Five Favorite All-Time Live Acts:

- | | |
|---------------------|-----------------------|
| 1. The Who (1200) | 7. Byrds (210) |
| 2. R. Stones (860) | 8. Jimi Hendrix (200) |
| 3. Beatles (840) | 9. Alice Cooper (190) |
| 4. Beach Boys (780) | 10. Yardbirds (165) |
| 5. Kinks (380) | |
| 6. Stooges (260) | |

(7): Favorite Rock Book: Votes were spread pretty evenly among some 30 choices including "Out of His Head"; "No Commercial Potential"; "Rock Dreams"; "Sound of the City"; and "The Aesthetics of Rock". But the highest vote-getters tied with (50 Points) each other were: Rock Encyclopedia & Rock From the Beginning.

(8): Favorite Eat-Out Fast Food: Some people generalized their choice to "Hamburgers" (60 points); and "Pizza" (30 Points); Almost all the "name brands" got votes but the champ was McDonalds (100 Points); while surprisingly the Burger King Double Meat Cheese Woppper got 65 points all on its own!

(9): Five Favorite Albums of All Time: One of those out-of-hand questions. Will list representative answers at the end if we have room.

(10): Ten Favorite 45's of All Time: See #9 above.

(11): Favorite Non-Rock TV Show: Again a lot of vote spreading (some 35 shows got votes), and people voted for old as well as new shows: Leave it To Beaver; Hawaii 5-0; Star Trek; The Fugitive; Columbo etc. (20) Points were received for people who don't watch any TV at All, and the show garnering the most points Mary Tyler Moore (achieved only 40); followed by Mash (30); and Kojak (25).

(12): Three Groups out of the Charts: This seemed to be a very popular category with over 65 picks! The winners:

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| 1. John Denver (295 points) |
| 2. Osmonds (140) |
| 3. Chicago (110) |

(13): Three groups in the charts: Again a very wide range of picks, which makes one optimistic about the future. Some non-placing but strong picks included: The Dolls; Big Star; Pony; Bruce Springsteen; 10 CC; Slade; Rick Springfield and Wizzard.

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| 1. Raspberries (220 points) |
| 2. The Sweet (200) |
| 3. Sparks (180) |
| 4. Roy Wood (150) |
| 5. Jan & Dean (115) |

(14): Favorite Songwriter: Over 70 choices again, quite amazing considering only one choice was allowed:

- | | |
|---------------------------|-------------------------|
| 1. Lennon/McCartney (330) | 5. Peter Townsend (220) |
| 2. Brian Wilson (290) | 6. Lou Reed (160) |
| 3. Ray Davies (280) | 7. Roy Wood (150) |
| 4. Jagger/Richard (260) | |

(15): Five Favorite Current Music Magazines: Kind of a loaded question, I guess, which I didn't realize at the outset. I'm sure most publications would get their own voted best by their readers, for obvious reasons, (ie they wouldn't be reading it if they didn't like it...), but I didn't really expect TRM to win. My humble thanks...

- | | |
|--------------------------------|---------------------------|
| 1. The Rock Marketplace (1380) | 5. Rolling Stone (350) |
| 2. Cream (890) | 6. New Musical Exp. (320) |
| 3. Who Put the Bomp (650) | 7. Melody Maker (230) |
| 4. Phon. Rec. Mag. (480) | |

(16) Favorite Sport: Answers ranged from volleyball to sleeping; hockey; ping pong; karate; auto-racing; grabbing tits; and swimming. The winner: Baseball (90); followed by Tennis (55); Basketball (40); Football (35), and others too erotic to mention!

(27): Favorite Rare or Common Record in Your Collection: A category without a winner, obviously, and one which did not produce much in the way of exciting answers. The predictable rare items made the list, and so did the common ones.

(18): Favorite All Time Record Label: Again surprisingly enough, no real frontrunner, what with the some twenty or so picks including Island, ESP, Reaction, Sun, Int. Art., London, Immediate, Dunhill, & Warner/Reprise. The winners, Capitol (55 points); Philles (50); & Apple (40).

(19): Most Consistent Performer: When I wrote the question I intended it to relate to a positive performer, but many votes were cast in a negative sense (ie John Denver-consistently bad etc). So the votes were spread over some forty names including the Dolls (one for bad, one for good); Mott, B.O.C.; and the Kinks. The winners, by a considerable amount: The Who (65 points); followed by the Stones (40).

(20): Most Inconsistent Performer: Again a very split vote, with the winner John Lennon (65 points), followed by David Bowie (30), & The Stones (25).

(21): Most Over-Rated Artist: A hotly contested category, ranging from the Dead, to Barry White, Todd Rundgren, Stevie Wonder, Eric Clapton and Bob Dylan. The winner: David Bowie (85 points); followed by John Denver, Elton John, and BTO (all tied with 35 points).

(22): Rookie of the Year; Picks for Stardom in '75: A vague question, I guess. People didn't know whether to choose who they wanted to achieve success, or who they thought would achieve success. A huge number of names emerged ranging thru the Dictators; Terry Sylvester; Robin Trower; Queen; Abba; Duck De Luxe; Mirrors; Hollywood Stars; & Dudes.

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|-----------------------|-------|-----------------------|-------|
| 1. <u>Bad Company</u> | (390) | | |
| 2. <u>Sparks</u> | (225) | 4. <u>Bryan Ferry</u> | (160) |
| 3. <u>Aerosmith</u> | (170) | 5. <u>Raspberries</u> | (150) |

(23): Favorite picture sleeve: Everything from "Something Else" by the Move; "Leader of the Laundromat; Blue Cheer's "Feathers from Your Tree", to the Green Beans "Don't Knock Me" on Tower. Hundreds more too...

(24): Name of a Rock Group: Some of the best included; Example; Rented Tuxedo; Tired of Vanilla; The Savage Cabbage; Surfs Up; Alfalfa; Proud Cake; & John Briggs who named his group: John Briggs & Co.!

(25): Rate the Music Scene- 0-5: Everything ranging from minus 5 to +5, but the preponderance of votes fell between 2 & 3. Not too good, that's for sure.

(26): Favorite Rock Year: Everything from '63-74 w/ these leading tallies 1965, '66 & 68 (80 points each); 1964 (60); 1967 (40 points). 1969-74 inclusive totalled only 50!

(27): Lunch with Dolls-Lynsey De Paul-or Sparks? Lynsey De Paul (140 Points); Sparks (100) & The Dolls (90). (30) would eat alone; & (30) would go hungry that day!

(28): Last New Album You Bought: Well, it seemed like a good one when I thought of it...

(29): Most Wanted Record: Again all the faves: "Quiet Guy" by Darlene Love; Something Else EP; Jan & Dean Save for a Rainy Day; B.O.C. Live EP; and the "Orange Rooftop of Your Mind" by the Blue Things on RCA.

(30): Recording Session for Bowie- MC5- or Shangri-Las?: Quite a nip and tuck battle: Bowie (150 points); & MC5 & Shangri-Las tied at (125) points each.

(31): Most Like to See Live: Again a bit vague, as people did not know whether that meant all time; or existing now---A very wide selection, with the accent split evenly between old & new:

- | | | | |
|------------------------------|-------|-----------------------|------|
| 1. <u>The Beatles</u> | (290) | | |
| 2. <u>Velvet Underground</u> | (145) | 7. <u>Hollies</u> | (80) |
| 3. <u>R. Stones</u> | (130) | 8. <u>Small Faces</u> | (70) |
| 4. <u>Creation</u> | (95) | 9. <u>MC 5</u> | (70) |
| 5. <u>The Move</u> | (85) | 10. <u>Sweet</u> | (70) |
| 6. <u>Stooges</u> | (85) | | |

(32): Favorite Non-Rock Magazine: (50) For None!, altho well over a hundred periodicals were chosen!! Mad (110); Nat'l Lampoon (110); Penthouse (80); Newsweek (75). Sports, News, Tits, and special interest mags made up the rest.

(33): Favorite Rock Movie: Over twenty picks. Hard Days Night (80 points); followed by The TAMI Show (65).

(34): Liverpool '64; San, Fran, in '67; or London '74: Conclusive proof (and probably quite surprising) that TRM's are still open to something new: London 1974 (190 points); Liverpool '64 (180); & San Francisco '67 (50).

(35): Favorite Food: everything including the kitchen sink, with Hamburgers, Spagetti, Steak, and Seafood leading the pack. Oh yeah, (1) vote for tangerines....

(36): Cover of New Rock Mag: Here too, people didn't know if that meant their fave, or someone commercial; Answers ranged from Townsend; the Dolls; Blue Cheer; R. Meltzer; Brian Jones; The Beatles (top vote getters 35 points); Sparks & Beach Boys.

(37): Favorite Woman in Rock: An absolutely huge number of choices, well over 75, including non-winners Nico; Carole King; Joni Mitchell; Cher; Ellie Greenwich; Sable Starr; Sandie Shaw; Patti Smith; Marianne Faithfull; Lesley Gore; Christine Perfect; Dusty Springfield; Breda Lee & Aretha Franklin. The winners:

- | | | | |
|---------------------------|-------|----------------------------------|---------------|
| 1. <u>Suzi Quatro</u> | (400) | | |
| 2. <u>Linda Ronstandt</u> | (350) | 6. <u>Betty & Mary Weiss</u> | (125) |
| 3. <u>Ronnie Spector</u> | (170) | | (Shangri-Las) |
| 4. <u>Tina Turner</u> | (160) | 7. <u>Janis Joplin</u> | (110) |
| 5. <u>Lynsey De Paul</u> | (150) | 8. <u>Maureen Tucker (VU)</u> | (100) |

(38): Age: 16-28+; with the average being 22.

(39): Greatest Moment in rock and roll: The Beatles received (70) points, but here's some others: Invasion from Britain; Pete Townsend smashing Abbie Hoffman on the head; Long hair coming into fashion; Spector formed Phillis; Raquel Welch on Shindig; The time Townsend smashed his first guitar; What went thru Hendrix' mind when he died; the death of John Denver-Johnny & Edgar Winter- & Allman Brother exactly 1/2/75; The night Live Dead was recorded; Altamont; Death of Jim Croce; Monterrey Pop Festival; Brian Wilson on Leonard Bernstein doing "Surf's Up". Chuck Berry being discovered by whites; When I got kicked in the face by Iggy while standing in front of the stage at the Whiskey; & When John Denver was hit in the face with an egg while singing 'Rocky Mountain High' at Notre Dame.

(40): Favorite Drink: No real frontrunner but Beer, Milk, and a variety of alcohols headed the list.

(41): Favorite Vocalist All Time: Over 120 different and wide ranging picks, hence the low totals for the winners:

- | | | | |
|--------------------------|-------|---------------------------|--------------------|
| 1. <u>Paul McCartney</u> | (470) | | |
| 2. <u>John Lennon</u> | (270) | 8. <u>Robert Plant</u> | (120) |
| 3. <u>Paul Rodgers</u> | (220) | 9. <u>Colin Blunstone</u> | (110) |
| 4. <u>Roger Daltry</u> | (210) | 10. <u>Iggy</u> | (100) |
| 5. <u>Mick Jagger</u> | (200) | | Brian Wilson (100) |
| 6. <u>Ray Davies</u> | (140) | | Lou Reed (100) |
| 7. <u>Steve Marriott</u> | (125) | | |

(42): If Your Mother threw out all your records, what would you Do?: Most of these answers revolved around rather violent responses: Throw her out (30); kill-maim or punch her out (40). Other choices were as follows: Cry (30); Kill myself; Wet My Bed; Bomb her house; Die; Become an orphan; End it all; Forcible masectomy; burn my birth certificate & beat the shit outta her. Bruce Snively would 'sic Iggy Pop on her'. One TRM reader said: 'my mother once did throw out all my records, and I left home shortly thereafter'.

(43): Unreleased album by Kinks '67; Stooges '70; Bruce & Terry '65; or Wizzard '74?: Seemed like a tough choice to me but the runaway winner was Kinks '67 (200 points), followed by Stooges (90); Bruce & Terry (75) & Wizzard (50).

(44): Favorite Dead Rock Star: A lot of names were unearthed here including Frankie Lyman; John Coltrane; Duane Allman; Jim Croce; Alan Wilson; Graham Bond; Johnny Kidd; Gene Vincent; Gram Parson; Janis Joplin & Johnny Horton. Other choices were Stevie Winwood; Lou Reed; Ian Hunter; Keith Richard; Brian Wilson & of course Paul McCartney.

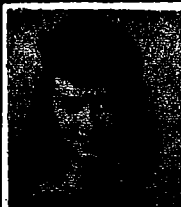
1. Brian Jones (490)
2. Buddy Holly (370)
3. Jimi Hendrix (300)
4. Jim Morrison (260)
5. Eddie Cochran (220)

(45): Secret Wish or Desire: The answers revolved around three main areas: (1): for some success to befall someone---The Dolls to break as the biggest star; The Beatles to get back together; etc. (2): Sexual fantasies (more on that later); & (3): general wishes, ie audiences should start screaming for their faves again. Here's some of the best: For it to stay alive; for record prices to go down; to put out an LP I'd be proud of; to give Olivia Newton-John a spanking; reform the Blue Cheer or the MC5 with myself on drums (Kolesar); That it gets as good as '64-68; for the Who & Townsend to release all their demos; to marry Linda Ronstadt; to perform sodomy with Joey Heatherington on In Convert; to produce and engineer a Move album; to get up on stage where the Grateful Dead are playing and hose the audience with piss; to be Bill Graham; To see a 24hour-a-day TV Rock station; Screw Ronnie Spector; to see Eddie Cochran fuck Lynn Carey; to play lead guitar for Iggy Pop; To see Elton take it up the ass from Meltzer at Madison Square Garden on national TV; to become a rich manager; for Brian Wilson to be more active; to have all the record I want; that a percentage of money from artists goes automatically towards constructive social repair of dismal subjects that they're singing about; to be in a band as good as Aerosmith at their best; To punch out John Denver; That Buddy Holly could have lived; to sing with the Four Seasons; to witness the return of basic rock; eat out Lynsey De Paul; to see all CnW, jazz, & Opera recordings be restricted to K-Tel releases only; to have every record ever made; and last, but not least, that the freshness and positivism and joyous naivete that is essential to rock re-manifest itself in the genre so we could all be happier.

THANK TO ONE AND ALL FOR MAKING THIS A HUGE AND EXCITING SUCCESS



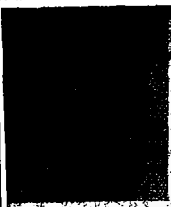
Marilyn Minzman, 14
4070 E. 17th St.
Tucson, Ariz.
Hobbies: bowling,
horseback riding, tennis
& greyhound dog.



Evelyn Smith, 16
RR #2
Cook Station, Mo.
Hobbies: collecting TV
books, Elvis, dancing,
sings.



Tony Ranieri, Jr., 16
1060 Everett St.
Camden 3, N.J.
Hobbies: collecting
model cars, bowling
and arts.



Tony Ranieri, Jr., 16
1060 Everett St.
Camden 3, N.J.
Hobbies: collecting
model cars, bowling
and arts.



Mary Parke, 22
RR #2
Pleasant Plains, Ill.
62457
Hobbies: singing, swimming,
fishing, video, etc.



Bob Johnson, 19
280 Downy Dr. RR #1
Sidney, British Columbia
Canada
Wants to be commercial
artist. Digs British records,
instrumentals and girls
16 to 20.



Kenneth Penn, 17
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...by **RAY DAVIES**

Kink Ray Davies is a well respected man when it comes to composing, and dozens of his compositions are justly regarded as classics. There really is no need to list the endless titles here, because TRM readers are already well aware of Ray's Kinks work. But Ray has also written and sometimes produced songs for other artists, and we will attempt to cover that less recognized aspect of Ray's musical history here.

From the start, Ray's involvement with producer Shel Talmy (see story elsewhere in this issue) gave him the chance to have his songs recorded and covered by some of Talmy's other artists. Probably the earliest cover is the Orchids "I've Got a Feeling" which appeared on the Kinks first album, followed quickly by the Talmy produced Sneakers doing "I Just Can't Go To Sleep". These cover versions are quite interesting, coming as they did at the very start of Davies' career. But as soon as "You Really Got Me" and "All Day and All of The Night" were smashes, dozens of Kinks cover versions were issued, including Steve Marriott's Moments doing "You Really Got Me". For the most part this article will not deal with cover versions (which range from Bobby Rydell's "When I See That Girl of Mine", to The Pretty Things "House in the Country", to Los Cincos "Most Exclusive Residence For Sale") but rather just the non-Kinks recorded Ray Davies material.

Things starting getting hot for Ray early in 1965. Formula One covered "I Just Can't Go To Sleep" early in the year, and it was released in both the U.S. and England. Then Jimmy Page, who had played on numerous Kinks sessions, re-did a song he co-wrote with Ray a few months earlier, "Revenge". "Revenge", with words added on by Barry Mason, evolved into Page's lone solo single, "She Just Satisfies". Interestingly enough, "Revenge" was chosen as the Ready Steady Go TV theme in early 1965 and recorded by the Ray MacVay Sound. It is quite possible that Shel Talmy and/or Ray Davies were involved with the Ray MacVay Sound because the followup, issued in April 1965 was "Kindy Kinky" b/w "Kinkdom Come".



Then Ray wrote "I Go To Sleep" for the Applejacks (the group which included Ray's sister Megan), a moving love song, with a lovely melody and lyric. "I Go To Sleep" was later recorded by the Truth in England and Peggy Lee (and Cher) in the U.S. Ray commented at the time: "One thing which knocked me out was when Peggy Lee recorded one of my songs. I didn't know much about it in advance---thought Mary Wells was going to do it. But Peggy Lee heard the demo disc and went for it. Funnily enough I've always liked her voice. I can't help thinking she's very much like Dave Berry..." Speaking of Dave Berry (what a segway), Ray penned "This Strange Effect" for Dave in early 1965. The song was entered in the German Knokke Song Festival in 1965, and was actually quite commercially successful on the continent. It's a meandering ballad clearly tailored to Ray's wandering vocal style. "You've got this strange effect on me; And I like it..."

The English Pop group Majority probably deserve a story of their own, but that'll have to wait. Suffice it to say that they produced some wonderful harmony records and had an interesting musical history as well. In 1966, they did a good cover version of Ray's "Ring the Bells", but over a year earlier had released one of Ray's songs as a "b" side! "A Little Bit of Sunlight" was the title, and was a nice song, but performed just a bit too poppyish. "A Little bit of sunlight is all I want from you; All that I want; All that I want..." It was a bouncy simple song, which altho not one of Ray's better efforts, still could have been handled better.

That seems to be the main problem with Ray Davies songs recorded by other people. In most cases you can picture the Kinks recording them, and usually judge the non-Kinks version to be inferior to what you imagine the Kinks could have done. For instance the Honeycombs (who covered Ray's "Something Better Beginning") also recorded a non-Kinks Davies song, "Emptiness" on one of their albums. And you just know that the Kinks could have done a better job.

Oddities; Clarifications; & Rumours #1: (A): Larry Page, who owned a piece of the Kinks during the 1960's, recorded an album by (what else) the Larry Page Orchestra entitled Kinky Music, featuring orchestral versions of Kinks songs. All were well known and had been recorded by the Kinks except one, a Dave Davies song, entitled "One Fine Day". (B): During this period Ray got friendly with David Garrick who had some pop hits in England during the mid-sixties. Ray was supposed to write the followup to David's hit "Lady Jane" (as well as penning a few songs for Garrick's album). But whether this seed ever bore fruition is not known, yet there's even more to the story than that. At one point in his career, Garrick used a backing group who were the Iveys. Ray was supposed to write their first single and they did have a 1967 single out only in Sweden (where they were touring at the time), before becoming stars at Apple a few years later. Whether this is a Ray Davies composition is also open to speculation. (C): During this period Ray also wrote two songs for Elvis Presley and recorded demos which were passed onto Elvis' publishing company here in the States. What happened to these songs is also not known.

Getting back to what we do know, Ray in early 1966 immersed himself in his most ambitious project to date. For pop singer Leapy Lee, he wrote, arranged, conducted, and produced "King of the Whole Wide World". He utilized Kinks Dave Davies and Pete Quaife, as well as ex-Goldie & The Gingerbreads Margo and Carole. (Margo was probably Margo from the Marvettes who Talmy recorded for World Artists.) When the song was released it was pretty much ignored, and those who did bother to review it dubbed it as "boring". On the contrary, the record is quite extraordinary, a typically wonderful Davies pop song with lively rhythm guitar and backing vocals. Musically it's a cross between "The World Keeps Going Round" and Ray's Something Else period: "When I'm with that girl of mine; I feel like the king of the world; If I could be king of the whole wide world; I'd give her all that I could...". If the Kinks had recorded it, (with perhaps some needed additional lyrics) it could have been a Top 10 hit. The flip, a non-Davies tune (but produced by Ray), is a quiet ballad with simple harpsichord-led musical backing. (Speaking of the harpsichord part, it was probably played by session-man Nicky Hopkins. who guested on most of the Kinks records up to



Village Green. Nicky also recorded Ray's "Mr. Pleasant", and of course was the central inspiration behind Ray's Face to Face classic, "Session Man".

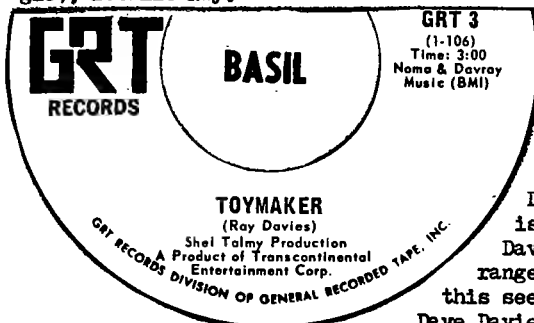
Next came Ray's friendship with Barry Fantoni, the host of a BBC music show "Whole Scene Going". Barry came and went in a flash, as did his TV show, but for a while was the rage of the music world. At first he had planned to start a new label, Pied Piper Records, with his managers Geoff Stephens and Peter Eden, and record a whole album of songs with his mate Ray Davies. Unfortunately, the idea was a little unrealistic, so Barry settled for Fontana, and Ray wrote and produced his lone single, "Little Man in a Little Box". (Even Barry's original grandiose title for the song "Little Man in a Little Box or Normal Service will be Resumed as Soon as Possible" had to be scaled down.) This record is quite possibly the closest Ray came to creating a non-Kinks classic. One reviewer described it as having "a lovely insinuating melody line and sound creeping in and around you. It has a weird going-on quality..." Unfortunately, Barry's TV show was dropped and the rest of the Davies collaborations never saw the light of day.



With Shel Talmy producing most of the Kinks records, Ray found time to continue working with other people. His biggest week came in September '66 when three of his compositions were issued simultaneously. First off, the Birmingham Ugly's did "End of the Season", which didn't appear on vinyl by the Kinks until well over a year later on Something Else. What's especially interesting is that the Ugly's version is almost identical to the Kinks release, from the phrasing to backing vocals, as well as the entire musical arrangement and sound. Either the Ugly's copied it from a Ray Davies demo, or Ray just really liked their version so much, he copied it exactly.

Talmy then got Ray to write "All Night Stand", for one of his Planet releases by the Thoughts. The sound is quite Beatle-esque and the lyrics are typical bitter-tinged Davies. But probably the most obscure of the trio of releases was Mo & Steve's "Oh What a Day it's Going To Be". It is a nice (though rather simply-repetitive lyrically) ballad which would have done much better if recorded by the Kinks or covered by some group like the Walker Brothers. The two young cousins from Manchester show why this debut release was also their last: it's done in a boring, droning style which emits little emotion lyrically or musically.

Two months later another new Pye group, The Gates of Eden, (possibly also produced by Shel Talmy???) recorded quite a distinctive Ray Davies song. "Too Much on My Mind" was the title and it dealt with a fellow who suffers from a dread disease called thinking---Quite a thought!! Ray also topped the world's charts in late '66 with Herman's Hermits recording of "Dandy", which appeared by the Kinks later on Face to Face: "I wanted it to be a Kinks single", recalls Ray.



Oddities; Clarifications; & Rumours #2:

(A): It was thought for a while that Ray wrote the 2 sides of a Mud single, "Up the Airy Mtn" (see TRM #7), but altho they also sound like the Kinks, both sides were written by Rob

Davis of Mud. (B): There was/is a British trumpet player named Ray Davies who has issued singles and albums of his own---these should not be confused with Kink Ray Davies. (B-2): The British singer Karol Keyes had two '66 singles on Columbia arranged by "Ray Davies". By the general sound and other credits (writing, production), this seems to have been trumpeteer Ray Davies. (G): Another interesting oddity is that

Dave Davies was reported to have written and produced the first single by the Attraction during late 1966, "She's My Girl". However when the single was issued the "A" side was Ray's "Party Line", and the flip was "She's A Girl", written by one Dean Maverick. The producer was listed as Vic Keary, so apparently no Ray or Dave involvement seems to have occurred. (The Attraction's "Party Line" was issued about the same time as the Kinks version on Face to Face, and a week or two before Roger Dennison's Face to Face cover, "I'm On An Island".)

During 1967, Ray worked with brother Dave on Dave's solo singles, but with Shel Talmy leaving as Kinks producer, Ray had his hands full just working with the Kinks. So what had seemed to be an expanding writing and producing career for Ray was quickly terminated, and Davies channelled all his energies into the '68-on Kinks. Of course, that was no minimal amount of work. There have been a half-dozen new albums, numerous singles, film (Percy) soundtracks, TV acting roles, show tune writing, and the month to month affairs of the Kinks (business, tours, etc), not to mention Ray's managing his own personal life. Ray did manage to pen "Toymaker" for Basil (released in England under the group name Wild Silk), and "Nobody's Fool" for Cold Turkey. His sole non-Kinks production product during this period was the Turles wonderful LP, Turtle Soup. (There are some amazing similarities on Turtle Soup to songs and production techniques utilized on Something Else & Village Green.)

Now, in 1974 comes Konk Records, a Davies venture which sees Ray producing the labels debut LP by Claire Hammill. (See review elsewhere in this issue.) And tho most of Davies RCA/Kinks work has been second-rate, there are significant signs of a return to stellar releases. All of the recent albums and singles have had snatches (sometimes more than that) of brilliance, and with the inception of Konk, Ray may just work all the harder. With the increasing possibility of Shel Talmy returning to Kink-production again, it would seem only natural for Ray to rejuvenate his dormant writing and producing outside activities. With over a decade of genius behind him, 1974/5 will hopefully mark the start of another decade of mastery for Ray Davies. Next years headline may just read: Konk Kultists Konquer!!!

(See next page for discog.)



Ray Davies & The Kinks give Monkees-man Mike Nesmith a few pointers on making a hit-record.



(Shel Talmy; con't. from page 21.)

Currently, Talmy is involved with producing two groups. One is Pop/MOR band called Velvet Glove. They have a nice full sound, and Talmy declares that their first single, tho a flop in Britain, was a huge European hit selling 350,000 in France alone. A new single has just been issued, and Talmy has already completed the debut album.

Shel is also working with Fumble on RCA. "They're a rock and roll band doing 50's and 60's rock with a 1974 edge. We've already done "Keep a Knocking" and "Not Fade Away" which I think could be a single..." That wouldn't seem to be that good a selection because the Arrows "Toughen Up" was as close to "Not Fade Away" as you could get, and people would probably accuse Shel of jumping on a bandwagon. But in spite of the fact that The Arrows release was only mildly successful, or perhaps because of that fact, "Not Fade Away" was indeed released as a single at the end of October.

Some people may call Shel Talmy an overbloated ego-headed imp, but he's just a selfmade man who knows what he can do and believes in what he does. His track record is impeccable, as he has produced more classic hits than almost any other British independent producer. Shel does not take all the credit. He in no way downgrades the writer, singer, or musician. He just feels that the producer's role is as vital and integral as any other, and wishes that egocentric stars would realize that. The musical climate is returning to belief in producers again, what with the Mickie Most/Chinn-Chapman success in England, and the slew of producer-related hits worldwide by Steve Barri, Lou Adler, Mitch Murray, George Martin, Lambert-Potter, Jimmy Lenner, Gamble-Huff, and many others. Even opposite end of the spectrum producers like Kim Fowley and Phil Spector are returning to active service again.

Talmy now believes that "a producer must think worldwide. Anyone who doesn't think globally is just stupid, or intentionally placing himself outside half the world market. Yet Shel has not been keeping up with most of the current scene. He doesn't have any real favorite groups or records, and doesn't follow the weekly music press much. Perhaps as he once remarked during the interview, "I guess I am a bit out of touch with things...", but if Shel sets his mind to it, he could easily be 'back in touch' quite swiftly. Talmy still believes in singles and is glad that much of the "pretentious garbage" of the last few years has disappeared. The coming year may not see any one musical trend break open worldwide, but 1975 may in fact be the year of the producer. When that happens, Shel Talmy will be there---that's for sure.

-ALAN BETROCK-

(RAY DAVIES DISCOGRAPHY; Con't. from page 25.)

THE RAY DAVIES DISCOGRAPHY

Applejacks	I Go To Sleep*	Decca 12216	8/65
The Truth	I Go To Sleep*	Pye 17095	4/66
Peggy Lee	I Go To Sleep* Cap. 5488 & Capitol LP 2388		11/65
Dave Berry	This Strange Effect*	Decca 12188	7/65
The Majority	A Little Bit of Sunlight*	Decca 12271	10/65
The Majority	Ring the Bells*	Decca 12313	1/66
The Honeycombs	Emptiness*	On Pye LP	
Larry Page Orchestra	Kinky Music*	Decca LP 4692	6/65
Leapy Lee	**King of the Whole Wide World*/**Shake Hands	Decca 12369	3/66
Barry Fantoni	**Little Man in a Little Box*/**Fat Man	Fontana 707	5/66
Ugly's	End of the Season*	Pye 17178	9/66
The Thoughts	All Night Stand*	Planet 118	9/66
Mo & Steve	Oh What a Day It's Going To Be*	Pye 17175	9/66
Gates Of Eden	Too Much on My Mind*	Pye 17195	11/66
The Attraction	Party Line*/She's A Girl	Col. 8010	11/66
Cold Turkey	Nobody's Fool*	Pye	
Wild Silk	Toymaker*	Col. 8534	1/69
Basil	Toymaker* (Both the same)	US GRT 3	2/69
The Turtles	**Turtle Soup	US White Whale 7124	1969
Formula One	I Just Can't Go To Sleep*	US War. Bros. 5604 &	
		UK War. Bros. 155	2/65
Ray MacVay Sound	Revenge*/Raunchy	Pye 15777	2/65
Ray MacVay Sound	Kindy Kiny/Kinkdom Come	Pye 15816	4/65
Claire Hamill	Stage Door Johnnies	Konk 101	10/74

Notes: * Indicates written by Ray Davies; ** Indicates produced by Ray Davies. See article & Shel Talmy article for further details on the above listings. Cover versions are only mentioned here when they pertain to a specific mention in the TRM Ray Davies article.

I Go To Sleep

Words and Music by Ray Davies

When I look up from my pillow I dream you are there with me,
Tho' you are far away I know you'll always be near to me,
I go to sleep, sleep, and imagine that you're there with me,
I go to sleep, sleep, and imagine that you're there with me,

I look around me and feel you are ever so close to me,
Those tears that flow from my eyes bring back mem'ries of you to me,
I go to sleep, sleep, and imagine that you're there with me,
I go to sleep, sleep, and imagine that you're there with me,
I was wrong, I will cry, I will love you 'til the day I die,
You alone, you alone and no-one else, you were meant for me.

When morning comes once more I have the loneliness you left me,
Each day drags by until finally night-time descends on me,
I go to sleep, sleep, and imagine that you're there with me,
I go to sleep, sleep, and imagine that you're there with me.

Recorded on Pye by THE TRUTH
Music of all Music Dealers and of the Copyright Owners—
Edward Kassner Music Co. Ltd., 25 Denmark Street, London WC2

SHEL TALMY LATE ADDITIONS:

Produced an album by Rumpelstiltskin titled Rumpelstiltskin released in the US on Bell 6047 (This was a group of UK Session-Men using different names)

This was also a Margo & The Marvettes 45 issued in England in early '65 which was most probably produced by Talmy:
Margo & The Marvettes: Copper Kettle/So Fine Parlophone 5227 1/65

Talmy also produced Wayne Gibson, probably the record listed below, possibly others as well:
Wayne Gibson: Portland Town/Please Baby Please Pye 15798 3/65

THE UNDER RECORING COMPANY OF THUR HOWES AND SHEL TALMY.
ORBIT UNIVERSAL MUSIC COMPANY

THE WHO
"ANYWAY, ANYHOW, ANYWHERE"
NEW RELEASES
THE KINKS
"SET ME FREE"

THE BASIC SHEL TALMY DISCOGRAPHY

The Castells:	Clown Prince/Eternal Love Eternal Spring	US Era 3098	1962	
	(One of the groups that Talmy engineered for when he was in the US; He wrote the A side)			
Doug Sheldon:	Lollipops and Roses	UK Decca	6/62	
	(Also possibly the followup "Live Now & Pay Later")	UK Decca 11529	10/62	
The Talmy-Stone Band:	The Madison Pts/ 1 & 2	UK Decca 11543	11/62	
The Bachelors:	Charmaine/Old Bill	US London 9584	UK Decca 11559	1/63
	Whispering/No Light in the Window Lon. 9623	UK Decca 11712	8/63	
	(Also one flop single between these two (Decca 11666), and an early track issued subsequently by Decca in late '64 "I Wouldn't Trade You For the World")			
The Orchids:	Love Hit Me/Don't Make Me Mad	London 9637	Decca 11785	11/63
	I've Got That Feeling/Larry		Decca 11861	2/64
	(Talmy only produced the "A" sides of the above records. He also may have been involved in the first Orchids release, "Gonna Make Him Mine/Stay At Home"; Decca 11743 9/63. In the U.S., the Orchids records were released as the Blue Orchids to avoid confusion with a girl group called the Orchids on Columbia. One U.S. single was released with a different flip side, as listed below.)			
	I've Got That Feeling/Ooo Chang-A-Lang	London 9669		4/64
The Kinks:	All singles from their first "Long Tall Sally" thru "Mr. Pleasant"; all albums from their first thru <u>Something Else</u> .			
The Who:	First Three Singles "I Can't Explain"; "Anyway Anywhere Anyhow"; & "My Generation" (including flip sides); and their first album.			
Jon-Mark:	Baby I Got a Long Way To Go/Night Comes Down	US Decca 31732	UK Bruns. 05929	2/65
	Paris Bells/Little Town Girl	US Decca 31939	UK Bruns. 05952	1/66
Mickey Finn:	This Sporting Life/Night Comes Down	US World Artists 1048	UK Col. 7510	4/65
	(Also possibly "I Do Love You/If I Had You Baby" UK Poly. 56719 7/66)			
Margo & The Marvettes:	Say You Will/Cherry Pie	US American Arts 8	11/64	
	(Girl group produced by Talmy for his association with World Artists---Chad & Jeremy; Mickie Finn; etc. Featured members of Goldie & The Gingerbreads.)			
Zephyrs:	I Can Tell/Sweet Little Baby		DB 7199	1/64
	Little Bit of Soap/No Message		DB	
	Let me Love You Baby/Wonder What I'm Gonna Do	Rotate 5009	DB 7410	12/64
	She's Lost You/Theres Something About You	Rotate 5006	DB 7481	3/65
	I Just Can't Take It/She Laughed		DB 7571	6/65
Goldie & The Gingerbreads:	That's Why I Love You/The Skip	Decca 12126	3/65	
	(Shel also may have been involved in the followup "Sailor Boy/Please Please" Decca 12199; 7/65;)			
The Pros & Cons:	Whirlybird Pt. 1/Pt. 2	US Decca 31767		4/65
The Sundowners:	Where Am I/Gotta Make their Future Bright	Parl. 5243		2/65
The Untamed:	I'll Go Crazy/My Baby is Gone	Stateside 431		6/65
	(See also Planet Discog. Talmy was not involved in the Untamed's 12/64 Decca single 12044; but may have been involved in their 3/65 Parlophone release: "Once Upon a Time/I'm Asking You" Parl. 5258.)			
The First Gear:	A Certain Girl/Leave My Kitten Alone	Fye 15703	11/64	
	The In Crowd/Gotta Make their Future Bright	Fye 15763	1/65	
	(This group consisted of Phil Birkinshaw (rg; v); Michael Ryall (b; v); Ian Cooling (d); Raymond Wafer (lg; p); & Dave Walton (lv; h)).			
Lancastrians:	We'll Sing in the Sunshine/Was She Tall	Fye 15732	12/64	
	Let's Lock the Door/If You're Going to Leave Me	Fye 15791	3/65	
	There'll Be No More Goodbyes/Never Gonna Come Home	Cap. 5501 Fye 15846	5/65	
	Lonely Man/I Can't Stand the Pain	Fye 15927	9/65	
	World Keeps Going Round/Not the Same Anymore	Jerden 798 Fye 17043	1/66	
Chad & Jeremy:	Misc. sides released on World Artists here, including "Summer Song" (US World Artists 1027; & UK UA 1062 7/64) & LP <u>Yesterday's Gone</u> WA 2002.			
The Sneakers:	I Just Can't Go To Sleep/Bald Headed Woman	Col. DB 7385	10/64	
Davy Jones:	You've Got a Habit of Leaving/Baby Loves That Way	Parl. R 5315	6/65	
The Firing Squad:	A Little Bit More/Bullmoose	Parl. R 5152	7/64	
	(This group consisted of: Bernard Shelderdine; Kevin McNally; & Frank Shelderdine)			
Kenny Miller:	Restless/Take My Tip	Stateside 405	4/65	
Dave Helling:	It Ain't Me Babe/If You're Gonna Leave Me	Stateside 409	4/65	
The Talismen:	Masters of War/Casting My Spell	Stateside 408	4/65	
The Rising Sons:	You're My Girl/Try to Be a Man	Stateside 426	6/65	
The Rising Suns:	Try To Be a Man/Talk to Me Baby	US AMY 931	7/65	
Creation:	(See Planet Discog. & TRM #5.)			
The Easybeats:	"Friday on My Mind"; "Who'll Be The One" & First Album. (See TRM #3 for complete Easybeats Discography.)			
Nicky Hopkins:	Mr. Big/Jenni	CBS 202055	3/66	
	Mr Pleasant/Nothing As Yet	US Decca 32139	UK Poly. 56175	7/67
	The Revolutionary Piano of Nicky Hopkins; UK CBS 62679; Mr. Big; Yesterday; Goldfinger; Don't Get Around Much Anymore; Jenni; Acapulco 22; You Came a Long Way from St. Louis; Love Letters; The Unlone Bull; Satisfaction; Paris Bells; The Illeistry Pig. 1966. (Also possibly produced Nicky's mid-68 <u>Top Pops Medley</u> EP: UK MGM 1419.)			
Misc.	1968 recordings by Manfred Mann & Amen Corner; 1970's Pentangle albums; Mick Cox Band LP: Seanor & Koss LP Reprise 2091; String Driven Thing on Charisma 1973.			
Wild Silk:	Plaster Sky/Toymaker	UK Col. DB 8534	1/69	See
Basil:	Plaster Sky (Visions in A)/Toymaker	US GRT 3	2/69	Also
	(see Ray Davies article for further details)			P.27
Wheatstone Bridge:	Give Me Some More of Your Love/So Long Judy	US Bell 890	6/70	
Shepstone & Dibbens:	Moment of Truth/Just Another Day	US Big Tree 152	10/72	
Velvet Glove:	Sweet Was My Rose/Roll Me Down a Little Sunshine	UK Fresh Air 6121105	2/74	
	Last Day of Summer/She's Allright	UK Fresh Air 6121113	9/74	
Fumble:	Not Fade Away/After The Dance	UK RCA 2479	10/74	



PLANET DISCOGRAPHY

- 101 Dave Helling Christine/The Bells
- 102 Tony Lord World's Champion/Makes Me Sad
- 103 Untamed It's Not True/Gimme Some Shade**
- 104 John Lee's Groundhogs Never Fall In Love A-Gain/Over You Baby**
- 105 Trekkas Please Go/Put A Spell On You
- 106 Dani Sheridan Guess I'm Dumb/Songs Of Love
- 108 The Tribe Gamma Goochie/I'm Leaving
- 107 Stevie Holly Strange World/Little Man
- 109 League of Gentlemen How Can You Tell/How Do They Know
- 110 Perpetual Langley We Wanna Stay Home/So Sad
- 111 National Pinion Pole Make Your Mark Little Man/I Was the One You Came in With
- 112 Eugene Ferris Smile in Your Eyes/Soft Moon
- 113 Lindsay Muir's Untamed Daddy Longlegs/Trust Yourself a Little Bit
- 114 John Lee Hooker Mai Lee/Don't Mess With Me
- 115 Perpetual Langley Surrender/Two By Two
- 116 Creation Making Time/Try & Stop Me**
- 117 Orlons Spinnin' Top/Anyone Who Had...
- 118 Thoughts All Night Stand/Memory of Love**
- 119 Creation Painter Man/Biff Bang Pow**
- 120 Wild Uncertainty Man With Money/Broken Truth
- 121 Gnomes of Zurich Please Mr. Sun/Coming Down.
- 122 Corduroys Tick Tock/Too Much of a Woman**

(**Indicates released in US on Planet.)



Dauphin Auction

(Don't Next Column)

AUCTION

SINGLES

Annette
Beach Boys
Beach Boys
Peter Best
Blue Ridge Ranger
Blue Ridge Ranger
Carpenters
Champs
Eric Clapton
Commander Cody
Commander Cody
Commander Cody
Alicia Cooper
Billy 'Crash'

David And Johnathan

Deep Purple

Delaney And Bonnie

Dave Edmunds

ELP

Esquires

David Essex

Gary Glitter

Hollies

Jefferson Airplane

Elton John

Kinks

Lafayette

Jerry Lee Lewis

Jerry Lee Lewis

Don McLean

Jon Mitchell

Moody Blues

War Morrison

Nashville Teens

Lo Reed

Righteous Brother

Johnny Rivers

Johnny Rivers

Rolling Stones

Rolling Stones

Ronettes

Runt (Todd Rundgren)

Todd Rundgren

Status Quo

Sweet

Sweet

Temptations

T-Rex

Ike And Tina Turner

Who

Who

Brian Wilson

Johnny Winter

Stevie Wonder

Yes

Yes

Bill Young

Youngbloods

EP's

Something For

Nothing

ALBUMS

Astronauts

Beau Brummels

David Bowie

Buckingham

E. Burden & Animals

Gambal And The

Headhunters

Chad And Jeremy

Others

Colours

Colours

Current Audio

Sonny Curtis

David And Johnathan

Delaney And Bonnie

Early LA

Edwards Hand

England's Greatest

Fireballs

Friend And Lover

Jackie Lomax

AUCTION

1.15 minimum bid unless marked

Indian Giver/Mama, Mama Rosa

When I Grow Up/She Knows Me Too Well

Marcella/Hold On Dear Brother

Carousal Of Love/Want You

Jambalaya/Workin' On A Building

Hearts Of Stone/Somebody Listening

Yesterday Once More/Road Ode

Limbo Dance/Latin Limbo

After Midnight/Easy Now

Hot Rod Lincoln/My Home In My Hand

Beat Me Daddy 8/Daddy's Gonna Treat Yo

Smoke, Smoke, Smoke/Rock That Boogie

Electrol/Luney Tune

Knock Three Times/The Best I Ever Had

Michelle/Hov Bitter The Taste Of Love

Barn (Edited Version)/Coronarias Redig

I Hear You Knocking/Black Bill (live)

Lucky Man/Knife's Edge

Everybody's Laughing/And Get Away

Lamplight/We All Insane

Rock And Roll Part 1/Part 2

Long Cool Woman/Look What We've Got

White Rabbit/Plastic Fantastic Lover

Crocodile Rock/Elderberry Wine

Lola/Mindless Child Of Motherhood

Life's Too Short/Nobody But You

Turn On Your Love Light/Lonely Weekend

Who's Gonna Play This Old Piano

American Pie Part 1/Part 2

You Turn Me On (I'm A Radio)/Orgo For

Knights In White Satin/Cities

Wild Night/When The Evening Sun Goes

Tobacco Road/I Like It Like That

Vicious/Goodnight Ladies

White Cliffs Of Dover/She's Mine, All

Rockin' Pneumonia/Come Home America

Searchin' - So Fine/My City Dues

Tumbling Dice/Sweet Black Angel

Happy/All Down The Line

You Came, You Saw, You Conquered/

Oh, I Love You (prod by Phil Spector)

We Gotta Get You A Woman/Baby Let's

I Saw The Light/Mariene

Pictures Of Matchstick Men

Little Willy/Man From Mecca

Need A Lot Of Lovin'/Blookbuster

Masterpiece Vocal/Instrumental

Hot Love/One Inch Rock - Seagull Woman

Wake Up/Don't Play Me Cheap

Behind Blue Eyes/My Wife

The Relay/Wasp Man

Caroline No/Summer Means New Love

Silver Train/Rock And Roll

Signed, Sealed, Delivered/I'm More Than

Total Mass Retain/America

And You And I Part 1/Part 2

Heart Of Gold/Sugar Mountain

Beautiful/Get Together

1.50 minimum bid

John Prime - Dear Abby

Delbert And Glen - Lucky Boy

Ball And Cates - Lady Rain

Barnaby Bye - She's Leaving Home

1.50 minimum bid unless marked

Rockin' With (live)

Triangle

Man Who Sold The World

Kind Of A Drag

Eric Is Here

Land Of 1000 Dances

British Folk Artists Concert (fake ST,SS

applause - 4 Chad & Jeremy MB cute)

Colours (Chad Radle - bass)

Atmosphere (" ")

with Jagger and Prealey interviews

The First Of Sonny Curtis

Michelle (prod by George Martin)

Genesis

Canned Heat/Crosby/Byrds/L. Russell

Edwards Hand (prod George Martin)

with/Stones/Applesjacks/Bachelors

Lulu/alt. version then song

Bottle Of Wine (prod Norman Petty)

Reach Out Of The Darkness

Three

NEW,PS

Buena Vista F-375

Capitol 5245-4

Brother 1101

Capitol 2092-2

Fantasy 689

Fantasy 700

A & M 1446

Challenge 9762

Atco 45-6784

Paramount 0146

Paramount 0169

Paramount 0216

Warner Bros. 7631

Cartwheel B-193

Capitol 5563-2

Purple-WB 7809

Atco 45-6804

MAM (black) 3601

Cotillion 44106

PS Bunky 7752

Columbia

Bell 45,237

Epic 5-10871

RCA 47-9248

MCA 40000

Reprise 0930

RCA 47-8044

Mercury 73296

Mercury 73288

UA 50856

Asylum 11010

Deram 45-85023

Warner Bros. 7158

London 9689

RCA APBO-0054

Phyllis 132

BA 50960

MO/ST, FUA-XW226-W

Roll Stone 19103

Roll Stone 19104

A & M 1040

Amper X-31001

Bearsville 0003

Gadet Concept 7001

Bell 45,251

Bell 45,361

Gordy 7126F

Reprise 1006-4

Reprise 784-2

Decca 32888

Decca 33041

Capitol 5610-4

Columbia 45-45860

Tamla 54-196

Atlantic 45-2899

Atlantic 45-2920

Reprise 1065

RCA 47-9752

Atlantic PR-195

NEW, PROMO

Atlantic PR-195

Atlantic PR-195

Atlantic PR-195

Atlantic PR-195

Atlantic PR-195

Atlantic PR-195

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Atlantic PR-195

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Atlantic PR-195

Atlantic PR-195

Atlantic PR-195

Atlantic PR-195

J. Lennon & Y. On/Two Virgins (w/orig. brown sleeve) ST, M
Manfred Mann The Five Faces Of Manfred Mann MO, SS
Dewey Martin Dewey Martin And Medicine Ball ST, SS, COH
George Martin And Play Help And Other Instrumentals ST, SS

Orchestra

Masked Marauders Masked Marauders ST, SS, COH

Medicine Ball Caray with A. Cooper/D&B/Youngbloods ST, SS, COH

Mindbenders A Groovy Kind Of Love ST, NEW, COH

Move Split Ends ST, SS

Murray The 'K' Golden Gassers For Band Holders MO, SS, COH

Toko Omo Fly (2 records) ST, NEW, COH

Platters Christmas With The Platters ST, SS

Righteous Brother/Back To Back ST, SS

Johany Rivers At The Whiskey A Go Go ST, SS

Seeds A Web Of Sound ST, SS

Sopwith Camel Sopwith Camel (original pressing) ST, FI, COH

Ike And Tina Turner/Kings Of Rhythm Dance MO, NEW, PROM

Turtles Wooden Head ST, M

Tyrannosaurus Rex/Prophets, Seers And Sages/My People ST, NEW

Were Fair (2 records) ST, M

Van Dyke Parks Song Cycle ST, M

Walker Brothers I Only Came To Dance With You MO, SS, COH

MISCELLANEOUS ITEMS bids as marked

Monkees Playing Card Set-photos of group on box, non-royal & joker cards \$1.00 minimum

Bob Dylan - poster for Syracuse concert 11/3/63 - original - heavy cardboard; black and white - half picture; half concert info - 14" X 20" - \$5.00 minimum bid

SET SALE

Rock book covers associated with Columbia Records - circa 1970 - 13" X 20" - double picture - one for front cover; one for back cover

It's A Beautiful Day Chicago limit one of each group per customer

Santana Donovan limited number available

Chambers Brothers Byrds SET SALE 50¢ each

WANTS

trade items will be accepted as a bid in the auction

Charlie Watts "Ode For A High-Flying Bird" Beat Publications

anything by the Shindigs featuring Delaney Bramlett

anything by the Undertakers featuring Jackie Lomax

issues of Rolling Stone before #60

issues of original Crawdad prior to late 1971

AUCTION

AUCTION

Strawbs Lay Down m/s DJ A&M-spec. edit.
 John Cale Legs Larry.../Days of Steam WL DJ Rep.
 N.Y. Central Underneath the Moonlight m/s DJ RCA
 Lou Reed How Do You Think it Feels m/s DJ RCA
 Lou Reed Vicious (studio) m/s DJ RCA
 Bob Seeger Love Light/Bo Diddley DJ Reprise
 N.Y. Duells Stranded in Jungles/Mystery Merc. DJ
 Cockney Rebel Sebastian EMI DJ m/s
 Bobby Lee Trammell! You're Mostest Girl/Chance of Losing
 Cap. DJ Wood '73 rerecording of rockabilly classic)
 Mr. Dogs I Walk the Line (Great!!) Ardent m/s DJ
 B'ly Star Oh My Soul Ardent DJ m/s 5/352/41
 Bryan Ferry A Hard Rain's Gonna Fall AtL. DJ m/s
 Louis & Lovers El Paso Atco m/s DJ WOL
 Buddy Guy (w. J. Gels on "A" side, Dr. John-Eric Clap-
 (WOL) ton on "B" side) Honey Dripper/Man of Words DJ
 Alvin Stardust My Coo Ca Choo AtL. DJ m/s
 Gary Glitter I'm the Leader of the Gang. Bell DJ m/s
 Chickory Tip Cigarettes, Women & Wine EPC DJ m/s
 Landalager Friday's My Mind EMI (Sweede grp.) m/s
 Earth Quake Bright Lights A&M DJ m/s
 Blue Ash Abracadabra/Dusty Old Fairgrounds Merc.
 Emerson, Lake & Palmer Brain Salad Surgery/Still PS DJ
 Lynsey De Paul Blind Leading Blind/All Night M&M DJ
 Barry Blue Dancing on a Saturday Night Bell DJ m/s
 Gary Glitter I Love You Love Me Love Bell DJ m/s
 Mungo Jerry Alright Alright Alright Bell DJ m/s
 Kevin Ayres Caribbean Moon/To Tahiti Sire DJ m/s
 Holy Modal Rounders Boobs a Lot/Black Bottom Met. DJ
 Fludd Cousin Mary Sire DJ m/s
 Family It's Only A Movie UA DJ m/s
 Raspberries Ecstasy Capitol DJ mono/stereo
 Ten C.C. Headline Hustler UK DJ m/s
 Ten C.C. Rubber Bullets/Waterfall UK DJ
 Ricky Wilde Teen Wave (real cute) UK DJ m/s
 Jackie Lomax Hell Fire, Night Crier/Roll on WB BJ WL
 Leon Russell If I Were A Carpenter/Horses Pic Sleeve
 Pony It's Gonna Be Easy/'Till Met You T.G. DJ
 David Bowie Changes/Andy Warhol RCA DJ
 Susie Quatro Rolling Stone/Brain Confusion RAK DJ
 Overlanders Leaves Are Falling/Shanhal Rocker Hick. CO
 Move The Merry Way (early) A&M1020 CO
 Paul Revere & Raiders 6 track STEREO jukebox. e.p. with
 SS Jerden tracks inc. "Shake"/"Janie"/"So Fine" etc.
 Godz Lay In Sun/Want A Word, With You ESP VG-
 Barclay James Harvest Thank You/Medicine Man Harvest DJ
 Vagrants Sunny Summer Rain/Beside the Sea Atco
 Vavels Hey Girl/Stop Leading.../My Baby Kama Sut.
 Slade Squeeze Me, Please Me Reprise DJ m/s
 Sparks Wonder Girl/No More Nice Guy DJ WOL
 Roxy Music Do the Starned WB DJ m/s
 Shadows of Knight Gloria '69/Psainard at Door Atco CO
 Kiss Nothin. To Lose... Capablanca M/s
 Dave Edmunds (w. Mick Gee on "B") Born To Be/Pick Rag
 Merry Go Round Had To Run Around/She Laughed Loud co
 LPs for auctions (mint unless noted)
 New Colony 6 Colonization Sentar St. 3001 CO
 Circus Maximus (w. "The Wind") Vanguard Stereo
 Insect Trust Capitol Stereo SKAO 109
 Warren Phillips & Rockets (early FOGHATI!) "Rocked Out"
 Stereo Parrot 71044

The Rationals Crews 1334 Stereo
Leaves Hey Joe Surrey label-div. of Mira Stereo
Redwing What This Country Needs Fantasy Stereo
The Hitmakers (Don/Goodtimes,Raiders,Whitcomb) Jorden St
Chris Mills Everything is Everything (w."Witchi Tai-
To) Vanguard Stereo
Paul Rvere & Raiders A Christmas Present...Col. Stereo
Catalinas Fun,Fun (B. Johnston,L. Russell) Riki006
Dick Dale/Deltone Surfer's Chocie Deltone 1886
Pretty Things Fontana 27544 MONO
Earth Quake Why Don't You Try Me A&M 4337
Buddy Holly Showcase CO Stereo
San Francisco Int'l Pop Festival-Vol 1 (Colstar label LP
with Poppies,Fire,Charlotte Wood-many more)
Love Sculpture Forms and Feelings Parrot Stereo
Glad Reglin Glad (this is early REDWING!) ABC St.
Cargoes.. Cargoes Ardent (defunct label) 2802
Raven Live At the Inferno (bluesy '67 local from
band later on Columbia)
Marvin,Welch & Farrar (harmony/pop classic!) Capitol St.
Them Now & Them Tower (seams split) ST 5104 VG
Kinks You Really Got Me (WOC) Get Mon
Velvet Underground White Light/Heat (w. skull cov.) St
Manpower(Man) Revelations Phillips Stereo
Tremeloes Suddenly You Love Me Epic Stereo
WANTED: Rokes-LP on RCA INTERNATIONAL label,also
any ITALIAN LPs,eps or 45s by them.
Gene Cornish and Unbeetables-LP on Dawn label (any
price paid) **WANTED**
Underdogs-Detroit LPs.
Dupress-"Have You Heard" & "You Belong to Me" LPs.
Birdwatchers-"Gonna Love You Anyway" 45-Mala.

WRITE: Crescenzo Capece, Jr., Contauc Ltd.
201 Ave. J : B'klyn N.Y. 11230

- AUCTION & WANTED:**
1. New Musical Express 1964 Complete (52 issues)
2. " " " 1965 Complete (53 issues)
3. " " " 1967 1/7-9/16 (36 issues)
4. Record Mirror: 1970 (5); 1971 (5); 1972 (17) & 1973 (21 issues)
5. Melody Maker: 1970 (47 issues)
6. " " " 1971 (44 issues)
7. " " " 1972 (25 issues)
8. " " " 1973, (36 issues)
9. Rolling Stone: UK Editions: 1968: 89; 90-101; 102-110; 112-114; 117-134; 136-138; (40 ish)
Cond. of above VG; Bid for each Numbered Item only;
Highest Bidders only notified; Nru 1-3 serious Offers
Idle Race same LES 83221 M
Blossom Toes We Are Ever So Gleam Marn. 001 M
Skip Bifferty same RCA SF 7941 M
Winding Zone One for all Umbrella 101 SS
Black Pearl same ATL SD 8220 VG IN
Shel Silverstein Inside Folksongs Atl. 8072 Mo VG
Chris Farlowe & T.Birds Fabulous CS 9393 M DJ
Alan Bonn same MPS 12000 M COH
Move When Alice.../Kilroy M PS Ariola 14742
Status Quo Black Veils... To Be Free CS Pye
Move Chinatown/Down on the Bay M PS Harv.
Fourmost EP Fourmost Sound Bar 8892 VG PS
Billy J Kramer & Dakotas EP Mite Par 8885 VG PS
Dream Police I'll Be Home/Ising Is Day Decca VG
Pretty Things Defecting (Grey)/Evason Col. VG
Wanted: Panzines: WTFB (1-9); JANZ (1-5); Flash 1
WRITE: F. Steensma; Th. A Kempsistr. 17; Amsterdam,

ADRIAN CURTIS had gotten into a fight with a woman who refused to be hospitalized at the weekend after he had been involved in a car crash. The suspect in the case was arrested and taken to the Pigeon Club, Easton.

Paul Miller, West Wyalusing, has been arrested by police for the same reason. Miller was arrested by the Pigeon Club, Easton, after he had been involved in a fight with a woman who refused to be hospitalized at the weekend after he had been involved in a car crash. The suspect in the case was arrested and taken to the Pigeon Club, Easton.

HOLLIES play Sunday concert during the summer instead of a resident season.

Poland, Monday, Graham Nash was told by his doctor that he had a stomach ulcer, and was a strict diet.

STEVE MARSHALL suffered a heart attack while in the band. He was taken to the hospital and placed in the intensive care unit. He was released on Monday and returned to the band.

VEREHOPEERS announced singer Mick Taylor has two more shows in the band. A fall off-stage during the last night of the group's Scottish tour on Monday.

YARDBIRDS taken to hospital where 14 stitches were inserted in the leg before he had completed the show.

KINK Peter Dinklage and the group's rock manager Peter Dinklage was injured when he was involved in a collision with an articulated lorry on Saturday.

JOHN MONROE has been arrested by police for the same reason. Monroe was arrested by the Pigeon Club, Easton, after he had been involved in a fight with a woman who refused to be hospitalized at the weekend after he had been involved in a car crash. The suspect in the case was arrested and taken to the Pigeon Club, Easton.

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AUCTION:

Groundhogs	<u>Split</u>	Promo EP w/Sleeve	MB\$8.
Jimmy Carls Black	Rape	About Geroino Black	MB\$8
	(12mint)	promo 45 w/Pic Sleeve)	
Lo Reed	Vicious(Live)	Sally Cant Dance	MB\$5.
Loose Loop	This Must Be	the Place/Baby Comes...MB	
Kinks	Mirror Of Love/Hes Evil	(Promo Mirror Label)MB	
Run/Todd	Be Nice to Me (promo)		MB\$3
(Next 9 are Picture Sleeves ONLY):			
Beatles	All You Need Is Love		MB\$2.
Creedence	Sweet Hitch Haker		MB\$2.
Spencer Davis Group	Time Seller		MB\$5.
Bill Wyman:	In Another Land		MB\$5.
Stones:	Shes a Rainbow		MB\$3.
Stones:	Paint it Black		MB\$3.
Grateful Dead	US Blues		MB\$3.
Stones:	Tumbling Dice		MB\$2.
Blus Cheer:	Summertime Blues		MB\$3.
Lo Reed	Sally Cant Dance Sticker		MB\$3.
Kinks	Heart Shaped Mirror		MB\$7.
Beach Boys	Surfs Up	Postcard	MB\$5.
Lo Reed	Press Kit(Folder/pix/bto)		MB\$5.
Roy Wood	Blug/2 Photos		MB\$3.
ELO	Photo/Bto/ELO New\$		MB\$3.
Howklands	Photo/Bto		MB\$3.
Todd Rundgren	Press Kit(folder/pix/bto)		MB\$3.
John Lennon	Press Kit (folder/pix/self interview)		MB\$3.
WRITE: Nick Tosches) 200 W. 15th street, NY NY 10011.			

DISCOVERIES

I can't think of any preface to this list of fave-raves except to thank Alan for the space and Ken Barnes and Metal Mike (his quill may be still but the man rocks on) for inspiration all the time; for some reason, it seems lot of these picks came to light as a result of cruisin' for wax with these two guys. It goes something like this---

GURLS GURLS GURLS WERE MADE TO SING:

<u>Shirley Matthews</u>	"Big Town Boy/You Can Count on That"	Atlantic 2210
<u>Shepherd Sisters</u>	"Don't Mention My Name"	Atlantic 2176
<u>Videls</u>	"Now That Summer Is Here"	JDS 5005
<u>Dorothy Berry</u>	"You're So Fine"	Challenge 59221

Actually, Ken got to cover most of the great gal records last issue (both sides of the Cinderellas are, of course, legendary and for good reason; the Girlfriends "Jimmy Boy" is nothing less than devastating), but there's still a few left. Shirley Matthews and the Shepherd Sisters were both Bob Crewe jobs, done concurrently with the Four Seasons. Shirley's A-side is a total Darlene Love/"He's Still the Boy I Love" cop, with Crewe's clean production; often it seems as if he put the same things into the soup (castanets, bells, chimes) as Spector but stirred the broth in a different, equally effective manner. Shirley's backside is latinate action, and closely tied to Lenny O' Henry's "Across the Street" (Atco 6291), also Crewe-Gaudio. The Shepherd Sisters (of "Alone" fame) sound like they're doing "Sherry"; sharp punchy, with brass and clapping.

The Videls ain't gals at all, of course, but their '60-'61 dud seems to be the first recorded evidence of the "I Want you to be my Boyfriend/Girlfriend" musical riff as mentioned by Ken regarding the same titled song by the Chiclets. This version, the followup to the Videls "hit" ("Mr Lonely"; JDS 5004; #70 or so...) is vaguely Dion inspired, with the vocals and composing credits falling to Andreoli-Poncia.

What's there to say about Dorothy Berry? With David Gates at the helm, she revved up on the Falcons' classic like a twin engine Chrysler out on Barmet Bay. What a record! Totally cosmic is what you'd call Gates' transposition of the Falcs' immortal piano intro into a sax line. Dorothy blasts in like gangbusters and blows the Crystals out the backdoor. (Dorothy, I believe, was a Blossom-who also recorded for Challenge.) This record is TOUGH and when she starts wailing her head off in the fade, repeating the chorus like it meant her life, there are few r&r moments that can compare. I mean tasty.

SURF 'N DRAG:

<u>The Bel-Aires</u>	"Charlie Chan"	Lucky Token 107
<u>Susan Lynne</u>	"In His Car"	Cap. 5201

Might as well clear the salt air rightaway. I ain't no surfexpert but I know what I like; like this bombastic surf instrumental dosage that must've provided the inspiration for the Turtles' "Buzzsaw"; tuff riff, underwater reverb, one of the classic redundo progressions make this one of the more interesting items in that whole "Moondawg" spooky surf catalog.

Susan does the honors on an Artie Kornfeld car tune copped from both Shangri-Las (the Bronxoid spoken intro), and Jan Berry (production) notebooks. Crisp. (Ed. Note: This must be the same tune as Robin Ward's "In his Car" Dot 16624, issued the same month as Susan Lynne's record. Robin 'Wonderful Summer' Ward--Famed Boston surf/girl group afficianado Andy Paley calls Robin Ward's version "simply great, and one you gotta hear!" Tune in next time...)

ROCK AND ROLL:

<u>Johnny Burnette</u>	"Sweet Suzie" Cap. 5176	&	<u>Dorsey Burnette</u>	"One Of The Lonely" Rep. 20208
<u>Wilbert Harrison</u>	"Near To You"			Sea-Horn 502
<u>Roddy Jackson</u>	"Hiccups/Moose on the Loose"			Speciality 649
<u>Jerry Byrne</u>	"Carry On"			Speciality 662

In the past year or so, David Gates has fast been becoming one of my main men in the producing area. "Sweet Suzie" was one of Johnny Burnette's last records, from 1964. What a production! The song is basically a Chuck Berry-Buck Owens rip, with Johnny talkin Texan about coming out to the Coast and hooking up with a fancy little carhop... It unwinds like a roller-coaster (what a guitar tone!) and Gates thoughtfully buoys the whole thing up with these springloaded saxes (the effect of which you hardly notice first time around), making the track resemble those deceptively thin Honeys tracks or something. The brothers Burnette made some me records, together and solo. Dorsey's Jack Nitzsche item on Reprise is from late '63/early '64, & penned by Glen Campbell and Jimmy Bowen. That voice, as always, leans this side of PJ Proby, lending a wide spacey feel to the production that meshes tog ther perfectly.

Wilbert Harrison's 1962 item is hot and solid; the piano intro that kicks it off sounds like an invitation to a barroom brawl; I mean, it's violent. Wilbert repeats his sing-songy riff to the accompaniment of the piano (dangerously and deliciously out of tune) and guitar (when the break comes it's a killer, like having your teeth yanked out by a team of horses). Definitely one of those monster weird records that can't be explained or analyzed. A must hear.

Roddy Jackson I think teaches highschool in the San Fernando Valley but he could have taught 2 or 3 generations of nascent rock vocalists plenty. What it comes down to is: the guy was the best Eddie Cochran imitator ever and he was WILD. "Hiccups" is ace enough but "Moose", a rhyming song talking about animals escaping from the local zoo and joinin the rock foray, contains lines like "There's a bear on the chair" and "there's a monk on the bunk" (!!!!). Brought to my attention, as was the frantic "Carry On" (slippin and sliding like crazy), by Wreckin' Ronny Weiser was has both sides available via Rollin' Rock mail service. When it gets as wild as this stuff (or Cochran or Vincent or Jerry Lee at their best), you're hard put to play anything after it.

WIMPS AND THEIR ILK:

Frankie Sardo
Vinnie Monte
Ricky Nelson
Kenny Dino

"Fake Out"
"One Of The Guys"
"Summertime"
"What Did I Do"

ABC Paramount 9963
Jubilee 5417
Imperial 5805
Musicor 1015

The one and only Frankie Sardo said it for a generation of wimpy guys too tame to complain when their gals up and gave 'em the shaft; "Fake Out" is one of the most watery, spineless sides in the Vee-type canon and a real great record. Vinnie Monte (1960) was merely a great mimic, like the Rich Little of Wimp; here, he longs in vain to be one of the big rock stars; his imitations of Vee, Rydell, and Dion are priceless, as is Alan Lorber's production. Killer line; "When Chubby Checker starts doin' the Twist/The girls all put him on top of their lists."

Nelson's version of the standard (flip of "Young World") is moderately interesting for its arrangement; psychedelic in '63, with reverbed harp and an instrumental riff, that by all measure, provided the Bloos Magoos with ideas for "We Ain't Got Nothing Yet".

Kenny Dino ('62) put away his "Yer Maw Said You Cried in Your Sleep" togs this time to pick up his Ral Donner pass and walk thru the gate to crass Presley mimicry; ya gotta let him in for the bloated undertow of the vocal backup (as good as the offkey girls in "Last Kiss" or the weird stuff in El's "Blue Christmas"). Mike Saunders does this one in front of the mirror every morning, they say.

POP POP POP POP POP:

Untouchables

The Robbs

4 Evers

4 Evers

Donald Jenkins & Delighters

"Lovely Dee"

"Movin' "

"Say I Love You"

"If I Were a Magician/Be My Girl"

"Elephant Walk"

Liberty 55335

Dunhill 4208

Smash 1921

Smash 1887

Cortland 109

Same Pipkin fella what did Spector's Alley Cats was in charge of '61's "Lovely Dee": one of the purest, most comfortable pop records I've ever heard. (And interesting because Lou Adler who was also involved with the Phillies Alley Cats, produced the Untouchables for Madison and quite possibly Liberty as well.) That same "You're So Fine" Falcons intro kicks it off, but there's this Herman "I'm Into Something Good"/"Mrs. Brown" guitar; the reintroduction of the intro riff is a constant delight, the group vocals light and the melody indestructible. I must've danced to this record 50 times already since I found it at the bottom of the Duke of American Rock Critics' discard pile some two years ago.

The Four Evers (1964) were a part-time hobby of Four Season Bob Gaudio; while he never got any hits ("Be My Girl" was the only Top 100 entry, hitting numero 75), they made four fine sides of Crewe-inspired Seasons type doo-wop pop. "Say I Love You" has florid piano as bright and silly as Gerry & The Pacemakers, and "If I Were a Magician" is full throated dago cargo from the NYC area; good pipes.

The Robbs made lotsa good records and "Movin' ", by the Grass Roots' Price-Walsh team (song also done by Thundercrunch on Crunch) was one of the Best. It's basically a 1969 Raiders rip, and moves with folk rock beauty and sharp harmonies; classy as any Roots track.

The best is last. Greg Shaw turned me onto this some years ago; I believe the record is from '63 or '64. What to say? A young Little Anthony kid narrates this weird black pride (1963!) tale of himself dreaming of a little African jungle gal. You've got peacetalk ("if they knew what I knew there wouldn't be no wars"), a melody line and refrain guaranteed to send shivers up your back, background vocals twice as eerie as the Flamingos' "I Only Have Eyes For You", plus primo lines; in the beginning "a native girl wiggled" right into the kid's dreams, and "she did a little dance/it seemed so popular" (!!!)... plus theres all this unspecified jungle imagery---the title and the jungle sound effects, the spooky gongs. I mean this record is some kind of transcendent cosmic puffery to these ears. You'd have to hear it.

I see we've run out of space and I din't even get to Tim Tam & The Turnons; Ed Townsend's Drifters moves, Randy and the Rainbows, or the soup greens. Maybe some other time. Any info (or records) will be dealt with severely. Write: PO Box 935; North Hollywood, California; 91603.



Produced by HARVEY JACKSON - Directed by WILLIAM N. WHITNEY - Screenplay by DAVID MALCOLM

Who is Carol Connors?

The first time I ever heard of Carol Connors was while driving around Orange County on some mercifully-forgotten wild goose chase (probably looking desperately for a place to crash during Spring vacation at Newport Beach, an equinoctial West Coast rite which never got as much publicity as Fort Lauderdale but had a similarly high revelry quotient.). Anyway, the DeeJay was back announcing one of her records: "That was Carol Connors, formerly with the Teddy Bears." I can't imagine what record of hers it was, (chronologically it must have been the one on Mira---see below), or what station had the temerity actually to play (she never had anything resembling a hit under her own name); but somehow the name survived as the borders of consciousness.

Later I became more intrigued as I began to find records she'd recorded and/or written, particularly the Rip Chords "Hey Little Cobra". Still later I found that TRM's editor actually shared a curiosity-piquing interest in Ms. Connors, and a combination of resources has finally resulted in this TRM survey (Alan's research was invaluable, I should add at this juncture).

Both the anonymous Orange County DJ and Richard Williams in his Phil Spector biography agree that Carol Connors was a member of the Teddy Bears. I'd always thought, with Williams, that she replaced the original lead singer Annette Bard (nee Kleinbard), but evidence unearthed by Alan points to a high probability of Carol and Annette being one and the same. Seems Marshall Lieb, the third Teddy Bear (who later ran the Marsh label in L.A. and did a considerable amount of obscure production work on into the late 60's), was in actuality Marshall Howard Kleinbard. The composer credits for "Hey Little Cobra" read C. Connors/M.H. Connors (presumably Marshall Howard Connors), so it appears that Marshall and Carol were related, either by blood or by marriage, and that Connors was the common Kleinbard pseudonym. Another triumph for deductive reasoning, or so it's hoped.

Shortly after the Teddy Bears fizzled in late 1959, Annette Bard had a single, "Alibi" b/w "What Difference Does It Make", on Imperial. Spector had nothing to do with it (according to label evidence), nor did anyone else important to our story, but a comparison of the vocal to Carol Connors' first single a year later, leads me to a tentative conclusion that it's the same singer. Otherwise, "Alibi" features a disconcerting crypto-yodel effect and is fairly straight MOR-pop, while the flip is slow slush--not much musical interest.

It was some ten months later when a record was issued on Dunes by one Carol Collins. This seems to have been Carol Connors. The reasons are many. First, the obvious name similarity to what would soon become Carol Connors. Secondly Phil Spector was working with Ray Peterson and Curtis Lee at Dunes during this time, and could have helped Carol (knowing her from the Teddy Bears) to get a contract at Dunes. And finally, but perhaps most importantly, was the vocal similarity to Carol's subsequent recordings. The songs were both ballads, with Carol C. belting out simple, basic tunes. The production is almost positively Spector (no credits are listed), across between Phil's Teddy Bears', Dunes, and soon-to-be Atlantic work. Both are excellent, with "Dear One" (later produced by Phil for Billy Storm) being especially noteworthy.

After working with Spector (for sure with the Teddy Bears; and most probably at Dunes), Carol Connors' next collaborator was one Saundra Glantz, otherwise known as Ginger Blake of the Honeys ("Glantz" co-wrote three of the ten recorded Honeys sides.) Saundra wrote both sides of Carol's first Columbia release, "You Are My Answer" was a teen-oriented ballad, in the Teddy Bears vein. "My Diary" (to which last word my copy's original owner thoughtfully appended with an "a"; thanks, sport) is better, a breathy heart-throbber with spoken interludes; quite pretty for an early '61 girl-group record, and one which may have given Spector some ideas for the Paris Sisters later releases.

Carol's next record (Fall '61), featured a new associate; "Listen to the Beat" was co-written by Carol and Steve Barri. This was of course long before Phillip Sloan came into the picture; Barri had been making scholcky teen heart-throb ballads of his own on the Rona label (the sentimental "Story of the Ring" reached a lofty #57 ranking on KYA-S.F. in late 1961). "Listen to the Beat" is fairly exceptional, an upbeat tune with heavy percussion, a fine melody, and an intriguing falsetto segment, doubtless inspired by Del Shannon and culminating in a startling Shannonesque shriek. The flip, "My Special Boy" (a C.C. original) is again highly reminiscent of the Teddy Bears, and quite pretty.

Barri and Connors, with arranger Hank Levine, composed "What Do You See In Him", an entrancing slow number which came out on Columbia in March 1962 and went down (hitless) for the third time. The B side, "That's All It Takes" (by Bodie



Chandler, co-producer of the Cascades, Barry and the Tamerlanes, & countless other early 60's records, some of note) was a move toward the supper club/bistro circuit, with a disquieting big band arrangement.

Chandler cropped up again as Carol moved to the Era label for two singles. He wrote both "Tommy Go Away" and "I Wanna Know". "Tommy" is a fairly drippy schlocker, but "I Wanna Know" is a fascinating plagiarization of the Ikettes "I'm Blue" (down to the nearly identical "Gong-Gong" background vocals), which also sounds like Betty Everett's classic "You're No Good" (still nine months away from release).

What happened from this time (late '62) until almost a year later when she appeared as a member of the Storytellers is most interesting. It seems that during early '63 Carol made a concerted attempt to 'go straight', trying to appeal to the older crowd, in the same way as Connie Francis had done. She made the scene with film and TV actors, like Jack Chaplain, dressed in satin evening gowns, long matching gloves, teased stylish hair topped with a diamond tiara. She was a featured singer in something called the Maria Korda Revue, and almost went so far (and possibly did) as to go on a three month USO tour of the Orient!

But this period seems to have been a short-lived one, for she soon returned to performing as a member of the Storytellers, with Steve Barri and her sister Cheryl Connors. Their one release (mid-'63) was written by Barri and arranged and produced by Hank Levine. The sound is soft and simple, like the Fleetwoods and Paris Sisters, but minus the melodramatic strings that often plagued records of this type. (The Storytellers had a record out a few months later on Capitol, which may have been the same trio. In fact, since C. Connors next release was on Capitol, it seems quite possible; and the titles fit their known image...)

Next Record under her own name (Carol Connors, that is), was apparently "Angel My Angel" b/w "Never" on Capitol in April 1964, both sides written by Barri and Levine (and produced by Jim Economidis, known best for Dick Dale and other surf productions). "Angel" returns once again to the Teddy Bears sound, but this time varies little, if any, from the original. The chorus and bridge is almost note for note the same as "To Know Him Is To Love Him", and the flip is merely an undistinctive string drenched tune.

Sometime in 1965 Carol recorded the title track for the movie A Swingin' Summer, included in the soundtrack album, along with a rare Rip Chords track, Donnie Brooks' near immortal "Penny the Poo" and Raquel Welch's "I'm Ready To Groove". Carol's song (no composer credits listed) is an average representative of the typical Annette/Donna Loren beach party ditty, nothing more; nothing less.

Spring '66 saw a switch to the Mira label, with Carol and Roger Christian collaborating for "My Baby Looks But He Don't Touch", a delightfully touching tale of fidelity with a heavily percussive production. The tune is a bit like "Don't Worry Baby" and is her best under the Connors imprimatur. "Lonely Little Beach Girl" the flip, was written by Carol alone and is a sad surf ballad, quite affecting in its own right. The record, incidentally, was produced by Marshall Lieb.

And finally there's an undated promotional record called "Yum Yum Yamaha", with a blank side back. It's a strange record, marked by a light production, perfunctory singing, and a seemingly endless succession of clumsy, slapped together verses with the recurring chorus: "You're going fun, fun, fun ridin' yum, yum, yum on your Yamaha". Not without charm, tho.

Even more interesting are Carol's other known compositions, some of which she also performed under various other 'noms de disque'. We have already dealt with Carol Collins on Dunes and the Storytellers for the sake of chronological clarity, so we can move right onto late '63. "Hey Little Cobra", one of the biggest automotive hits of all time, was Carol's commercial pinnacle, and most of her known compositions for the next two years were in that genre. As one half of Carol and Cheryl, she cut "Go Go GTO" & "Sunny Winter" for Colpix in early '65. The A-side, written with Terry Melcher, Jan Berry, and someone called Gorman (maybe Cheryl C.) was an excellent car song, rather slow paced with a fine chorus; but car tunes from the feminine point of view never caught on and this was no exception. "Sunny Winter", a Chip Taylor/Ted Daryl number, was a mildly pretty ballad.

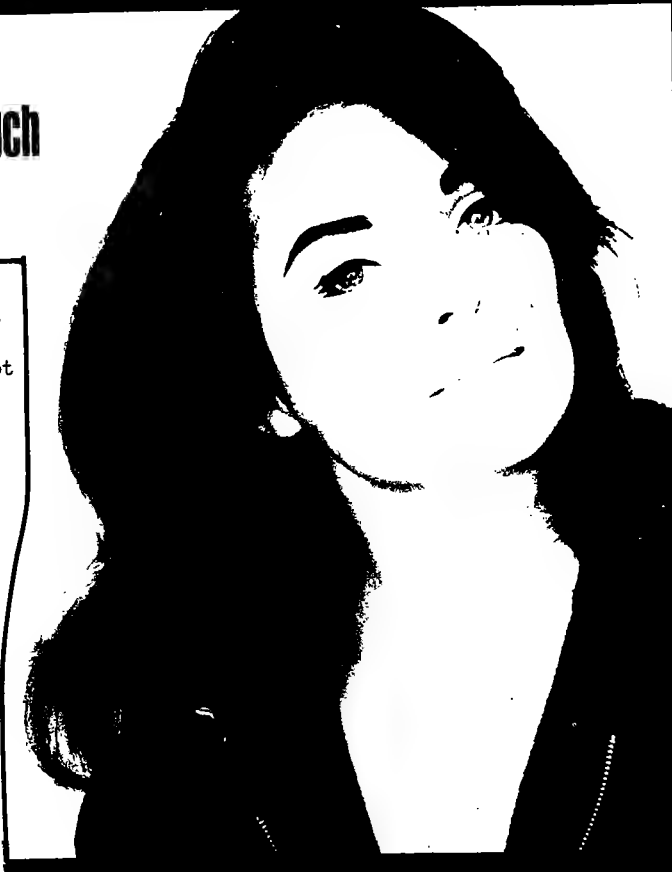
In mid-'64 she wrote "Run Little Mustang" for a studio creation of Buzz Cason and Gary Paxton, dubbed the Zip-Codes. The tune was quite good, for the genre, but of course rather imitative. The single and the subsequent album bore no further C. Connors involvement, with the vocals all being masculine, and the tunes written by variations of the Cason-Paxton team. (In fact, her name is spelled Connors on the single...) But the Cason-association led to another collaboration about six months later, when the Surfettes (probably featuring Carol) inaugurated the Mustang label with "Sammy the Sidewalk Surfer". Carol wrote this with Buzz Cason, a Nashville figure who dabbled in hot rod songs (some with Buck Wilkin, AKA Ronny of Daytonas fame). The Surfettes record is quite stirring, in a strong Rip Chords vein.

In early 1966 she collaborated once again with Roger Christian on the Chains' "Carol's Got A Cobra" (perhaps a tribute to its authoress) on Hanna-Barbera. With a fine guitar break, excellent vocals by the mysterious male group, and a classy opening couplet, ("She gets the highest grades in all her classes/Looking real studios in her horn rimmed glasses"), it was a superb record. The B-side, a fine minor-chord punk tune with no surf overtones, was written by one W. R. Payne

CAROL CONNORS

My Baby Looks, But He Don't Touch

and
Lonely Little Beach Girl



by ken barnes

(continued on page 6.)

ACTION

(All min-neg. extepr. there are 25) Day Harv. Germ. PS
 Move Chinatown/Downtown
 Van Morrison Bo Ro Rosey/Ohick a Bang H
 Whirling Medallions Dont Cry/ Pound a Smah
 Move Fann Birgrade/Walk upon... AAM VG COH
 Wandred Mann My Name is Jack Nero PS H
 Buckingham Ladyy Missa./Call Your Name USA H
 Turtles Sound Asleep/Umbasas... WW PS H
 Shades of Knight Shake/Way Out...TEAM K COK
 Los Bravos Bring a little (Vanda-Young)/Wake Carrot H
 Nazareth This flight Tonight/same AAM DJ
 Dion Purple Haze/The Dolphin Laurie H
 Gandysem Georgia Pines/Movies in My Mind ABC
 Love 7/8 1st #14 Elektra H
 Uriah Heep Easy Livin/All My Life Nero DJ
 ELO 10538 Overture/same UA DJ
 ELP Stone of Years/same Cottillion DJ
 Easybeats St Louie/Cant Find Love Raze Earth H
 Ever-Green Blue Midnight Confessions/My Baby Nero PS H
 ELO Showdown/Olds England/same UA
 Elire Apparent Yes I Need.../Let Me Stay (Prod. Handrix) H
 Frankie Valli To Give/For Reason I Live Phil. PS H
 Uriah Heep 7th Morning/same (edited) Nero. DJ
 Neil Diamond New Orleans/Hanly Ranky (WAP Barry-Greendach) H
 Kiki Dee Day Will Come.../Whole World Ended Tania PS H
 ELP Brain Salad.../Turn Me On... Mant. PS DJ
 Nazareth Razamanz/same (edited) AAM DJ
 Nice Contry Pie/Brandenburg 1 & 2 Nero
 ELO Showdown/same UA DJ
 Nashville Teens Ella Jane (by Roy Wood)/same UA DJ
 NY RnR Ensemble Until Tomorrow/Brandenburg ATCO H
 Ronnie Spector & Ron. Lover Lover/same Buddah DJ
 Rascals Heaven/Baby In Blue Atl. H
 Ronettes AAM You Case You Saw.../Oh I Love You (Spector) H
 R. Stones Tumbling Dice/Sweet Black Angel E RS H
 Ron-Dels Lose Your Money (Laine)/Finder/Picture of U Smash H
 Ross Ryan Dont Want to Know...same EMI DJ
 Rascals Ray of Hope/Any Dance... Atl PS H
 Stones Brown Sugar/bitch RS H
 Roxy Listen to the Music/Tickets EKL. DJ
 Rip Chords Hey Little Cobra/The Green Col G
 Rascals See/Away from Me Atl. PS H
 Stones Wild Horses/Savy (dif. than LP) RS H
 Whodone Ask No Easy Road/Rock n Roll Woid MCA NJ
 Rick Wakeman Anna/Catherine AAM DJ
 Brian Wilson Caroline No/Summer Means New Love Cap. G
 Roy Wood Songs of Praise/same UA DJ
 Wizard Ball Park Incident/Carlsberg... UA DJ
 Wizard See My Baby Jane/same (edited) UA DJ
 ? & Mysterians Cant Get Enough.../Smokes Cameo
 ? & Mysterians Do Something to Me/Love Me Baby Cameo G:H
 Them Here Comes the Night/All For Myself Parrot
 Timeless By The Way/Breakheart Motel EPIC DJ
 Timeleses Blue Suede Tie/same EPIC DJ
 Ten Years After Cho Choo Name/same Col. DJ
 Ten Years After If You Should Love Me/Love Like...Deras H
 Third Rail Time to Say Goodbye/Overdose of Love Epic DJ G
 Troggs Everything/same Eye DJ
 " Wild Thing/With a Girl... Atcoo VG
 " Easy Lovin/Give Me Something Page 1 DJ H
 " Strange Movie/same Bell DJ
 " Cry if You Want To/Something About U Font H
 " Love is All Around/when will it Be...Font VG
 " Cant Control Myself/Gonna Make U Font H
 " With a Girl Like You/I Want You Font H
 Toe Pat Just Like Me/Big Sign of the Moon Raze Earth PS H
 Turtles Story of Rock and Roll/Hear the Cows W
 " " Let me Rock and Roll/same Col. DJ
 " " Change the World/Let the Sky Fall Col
 Three Dog Night Its for You (Jan-M)/Nobody Dumkill
 Zalzen Ivanovskv As Long As Youre Hear/Reh Er'our S...PS H

(prod., and arr. by J. Witzsche) Buddah

Larry Luxe	I Can Hear Music/same	Anthem same
John Lennon	on Ronnie Hawkins	Long Rap/Short Rap Atl. Promo
Arthur Lee	Sad Song/Want Change...	AAM DJ
Littel Feat	Easy to Slip/same	WB DJ
In Crowd	Lovin' Train/Take a Walk/Cold War	Abnack DJ VG
Little Eva	Bend It/Just One Word Aint Enough	Verve H
Leg. Masked Surfers	Gonna Hustle You/Summer Means Fun UA	DJ PS
ZZ Top	Salt Lick/Millers Farm	London
Iron Butterfly	Soul Experience/in the Grooves	Atco H
M. Farmer & D. Brewer	Does it Matter.../Cotita Have Love Luckil	
Terry Knight	Lisbeth Pech/Forever A Day	Cameo VG H
" " "	& Back I Was Working/Numbers Lucky 11 H	
Premeais	Famer John/Duffy's Blues	WB
Anboy Dukes	Talk Sunshine.../Scotch Tea	Mainstream VG
Beach Boys EP	Surfin' Up/Surfer Girl--4 others	Capt VG
Blue Things	One Hour Cleaners/Orange Rooftop..RGA	VG
Beatles/Trini Lopez	EP Hold You Hand/Roll Over...Gramada? G-	
Keith Allison	Everybody/Wednesday Child	Col DJ
" " "	Sweet Little.../Girl Cant Help It	WB PS DJ G
Frost	Rock & Roll Music/Donny's Blues	Vang. DJ
Focus	House of the King/Black Beauty	Sire DJ
Annette	Muscle Beach Party/Dream about Frankie	Viata PS
Wayne Fontana	Come on Home/Eyes Break Out...	HGM H
Poghat	Just Want to Make Love To You/same	Decca, DJ
Rod Shepherd & Flock	Shes a Grabber/Cant Hold PS	Phillips
Faces	Stay With Me/Youre So Fine	WB
Peter Frampton	Jumping Jack.../Oh For Another Day	AAM DJ
PS Bonniwell	Where Am I/3 Sleep	Capt DJ VG
Jeff Barry	Walkin in the sun/same	AAM DJ
Blue Ash	Anytime at All/Shes so Nice	Merck DJ
Picardy	Montage/Hov Sweet (writ/prod Jimmy Webb)	Dunhill
Procol Harum	Homburg/Good Captain Clank	AAM H
Barry Mann	When you get Right Down To It/same New Design	DJ
Nauds	Soul Drippin/Forever Gone	Merck DJ
Michaelangelo	300 Watt Music Box/Half a Tap	Col DJ PS
Van Der Graaf	Generator Aerocal Grey Machine	Merck S/S:H
" " " "	Least We Can Do... probe 4515	S/S:H
Pat & Lolly Vegas	Haunted House (Redbone;prod Leon Russell)/M8	
Wayfarers	At Worlds Fair (w/Sean Bonniwell) RCA	S/H
Jan Whitcomb	Yellow Underground	Tower S/S:H
Murray Wilson (BB Father)	Many Moods Of	Capt S/SS
Yardbirds	The Yardbirds	Epic 30155 S/VS
Zombies	Odessey & Oracle (orig cover) Date	S/S:H

WRITE: Vernon Sanders; 343 97th Ln, NW; Ocon Rapids, MN.; 55433

WANT TO BE A STAR????

Then continue a track to the forthcoming:

TRM Readers Album!!!!

See Page 30 for details.

It was in 1963 that David Jones got together with some mates from Bromley---he actually met them when he walked into have his hair cut in a barber shop and met these four other blokes. David had been into jazz a bit, playing saxophone for the last few years, but had lately wanted to switch over the rock and pop music. With these four: Robert Allen (d); Dave Howard (b); Roger Bluck (lg); George 'Dick' Underwood (rg & H); Mr. Jones formed the Lower Third and began to play local gigs. They soon gravitated to the new rhythm and blues trend and began gigging around London. But they were broke so Davy wrote off to millionaire John Bloom and said something like this: "Here's a chance for you to back one of the most talented up-and-coming groups in the country. Just a few hundred pounds and all will be well with us..." John Bloom politely refused, but led them to agent Les Conn. Thru Conn, they secured a contract with one of Decca's subsidiary companies, Vocalian and released their first record, "Liza Jane".

Drummer Robert Allen digs Jerry Lee Lewis, and used to be a projectionist and photographic salesman. George Underwood's dad is a greengrocer and is studying at Ravensbourne College of Art. Bassist Dave Howard is married and makes picture frames for an antique dealer. Roger Bluck is the accomplished musician of the group. He learned cello when he was eleven, and still plays it today. He rates Dvorak's "Cello Concerto" as his favourite record. He has also designed record sleeves.

But that was in the past because now David has switched over to Parlophone and is recorded by Shel Talmy. "I've been influenced a lot by the High-Numbers, who we often gig with and want to get an experimental RnB sound. I think that me and Peter Townsend from the High Numbers are just about the only two people writing lyrics that mean anything."

Davy Jones continues talking about the current London Scene: "Another group we play with is Peter Frampton's Preachers, who has just left them to join the Herd. Peter and I have been mates since we went to Bromley Technical School together. We were friendly rivals even then. At the end of term party his band called The Little Ravens and mine called George and the Dragons fought it out---musically that is..."

DAVID JONES & THE KING BEES: Louie Louie Go Home; Liza Jane (Vocalion Pop V 9221). Pounding beat and a very commercial side indeed here. It's a good slice of R & B and could make the charts.

David used some of the old-Lower Third members on the new Parlophone single, but has also gotten some new members in the band. Shel Talmy comments on his new recording star: "David is a very hard taskmaster, for himself and his band. When we recorded this first record, David kept going over the different parts over and over again until he got what he wanted. The rest of the band felt a bit tired and rebellious, but in the end they listened to Davy. He's got a good head on his shoulders. He knows what he wants and won't give up until he achieves it. The record has a very now sound..."

Davy penned both sides of this single and has dropped the Lower Third name on disc, preferring to be known on disc simply as Davy Jones. The song starts out with a nice melody, but then builds up to a rave-up mid section with harmonica, bass, and scratchy guitar all going at a furious pitch. The song goes back into the softer more melodic section but then ends with another wild instrumental break.

As good as this side is, I prefer the flip "Baby Loves That Way". It starts off wild a raw Rolling Stones-like guitar and then breaks into a driving rock number. There's lively backing vocals and another electric guitar solo in the middle. All in all a standout debut, and Davy Jones is certainly worth watching out for!



Davy Jones & The King Bees: Davy Jones(top); Robert Allen; Dave Howard; George Underwood; Roger Bluck.

steve marriott

Just two years ago, young Steve Marriott was starring in the West End production of Oliver, and was signed to a recording contract by Decca. In mid-'63 he issued his first record, "Give Her My Regards" b/w "Imaginary Love". Both were very much in the Buddy Holly style; nice but just a bit too dated for 1963.

In 1964 he was 'discovered' by Stones manager Andrew Oldham who brought him the the U.S. to record a song called "I Gried", produced by Oldham and Tony Clader. The record was much talked about, but just one month later, in late March, "I Gried" was shelved ("it was going to be a followup to something new we had recorded" says Steve,) and a second single was cut with Oldham. There was talk during this time of a budding romance between Steve and another Oldham protege, Adrienne Poster. Anyway, none of the Oldham recorded sides were released.

Then Steve formed a RnB group called the Frantics in April, and began to make the rounds of all the clubs. They were going down a bomb and along the way changed the personnel and name to the Moments. The group, Steve Rowe, Steve Marriott, John Weider, and Jimmy Winston, has just recorded some sides, and a version of the Kinks "You Really Got Me" has already been released in the States. With a group as full of talent as Steve Marriott & The Frantics, you know original success can't be far behind!



The Gateway to the Stars
THE CELLAR CLUB

22a High Street, Kingston
KINGSTON 5856

FRIDAY—Rhythm & Blues
STEVE MARRIOTT
and the Frantic Ones

SATURDAY—Great New Group

THE PLEBS

SUNDAY—Blue Beat

MICKY FINN
The Blue Men

YOU REALLY GOT ME

(R. Davies)
Ed. Kassner Music Company Inc. ASCAP
Time: 2:23

PROMOTIONAL COPY

World Artists

THE MOMENTS
1032
ZTSF 95490

jimmy page



Star session guitarist Jimmy Page began his musical career in 1963 as a member of Neil Christian's backing group, the Crusaders. Later on, he joined with Cyril Davies to form the Cyril Davies All Stars. But his live appearances were cut drastically when he began to get into session work. Jimmy explains how it all came about: "I was hanging out at my favorite haunt, the Marquee Club when I was offered my first job by producer/arranger Mike Leander. I was really quite surprised, because before this I thought session work was a closed shop...." This first session produced an interesting record by the Carter-Lewis Group, "Your Momma's Out of Town" (Oriole 1868).

The Mitch Murray tune was rendered in a nicely crisp style, but much milder than Carter-Lewis or Jimmy were accustomed to playing. Jimmy has a swift clean solo that he can well be proud of. The flip "Somebody Told My Girl" is a bit more RnB tinged, with Jimmy playing another (this time more distinctive) solo.

From then on it was all session work for Jimmy, as he was booked for an average of ten sessions a week. Some of the more popular names he's recorded behind include the Everly Brothers, Paul Anka, Jackie De Shannon, Petula Clark, the Kinks, PJ Proby, Cliff Richard, Brenda Lee, and Dave Berry. It's Jimmy who is prominently heard on Dave Berry's two recent smash hits, "One Heart Between Two" and "The Crying Game".

Another few of Jimmy's early sessions can be heard on Mickie Most's discs, (when he was a singer, not a producer). These include "Sea Cruise" and "Money Honey". In fact, Jimmy rates the solo he does on "Money Honey" as one of his best! It's certainly easy to tell why, when one listens to the crackling, bristling riffs that make the record the classic that it is. Jimmy also remembers fondly the session solo he does on the Brook Brothers record, "Once in a while".

For a while during 1964 (it was in early May to be exact) Jimmy joined the Mickie Finn Group. "It was a short lived thing, and really just an extension of my session work. I played mouth organ and lead guitar with them for a while.

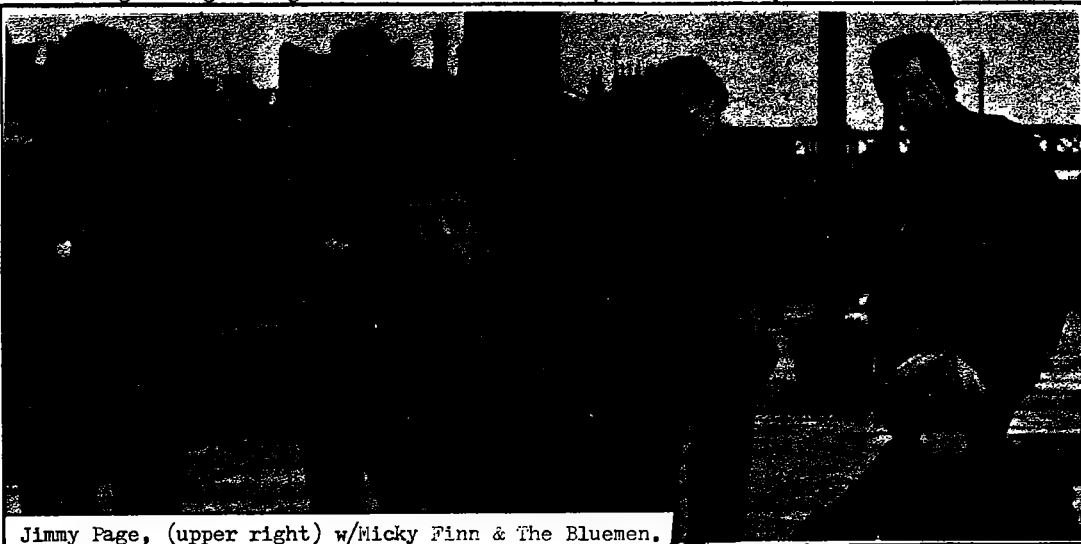
Thru his many sessions, Jimmy became close with producer Shel Talmy who has just hit the top with the Kinks; "Yes I was on those sessions, but I basically did second guitar or percussion. Shel just likes to have me around just in case..." Jimmy has also participated in numerous other Talmy group recordings like the First Gear's latest on Pye "A Certain Girl" b/w "Leave My Kitten Alone". This has to be one of the most exciting and wildest Page solos yet!



JIMMY PAGE: She Just Satisfies! Keep Moving (Fontana TF33). One of the finest guitarists in the business, now in the personal spotlight. Furious beat, with vocal touches almost vanishing in a welter of amplified backing. Right for dancing, right for listening, just right!

Earlier this year, Page recorded his first solo single, "She Just Satisfies" for Fontana (533). Jimmy says: "It was just an experiment really. I played all the parts myself, except for the drums which were handled by ace session man Bobbie Graham." "She Just Satisfies" is similar to the Kinks song "Revenge" which Jimmy co-wrote with Ray Davies. "This one had new words by Barry Mason", reports Jimmy. Jimmy prefers to exhibit his harmonica style on these sides, and they are both wild rave-ups. But he does get in some wild licks on the flip side, "Keep Movin' ". When asked about a follow-up Jimmy replied: "I'm not too keen on the idea. If the public didn't like my first record, I shouldn't think they'll want another."

After finishing off his debut single, he went to the States for a few weeks where he did some sessions and learned a bit about the American recording scene. Jimmy also worked anew with Jackie De Shannon, but this time as a co-composer: "We wrote eight songs altogether while I was there", declares Jimmy.



Jimmy Page, (upper right) w/Micky Finn & The Bluemen.

One of these Page-De Shannon songs appears on the new PJ Proby album, and two more appear on an April 1965 single by Judi Smith, (Decca 12132). Jimmy not only wrote the songs, but played on the session and was musical director as well! "Leaves come Tumbling Down" is a lovely ballad with a nice string arrangement. "Come My Way" features Jimmy on acoustic guitar.

On this Judi Smith record, Jimmy worked closely with producer Tony Calder. Tony has just formed a new label with Andrew Loog Oldham called Immediate records, and Jimmy plans to be an integral part of their setup.

(con't. on following page.)

the high numbers

Hailed as the first authentic mod record, four hip young men called the High Numbers are out right now with "I'm The Face", backed with "Zoot Suit"---a Fontana Disc. Two numbers penned by co-manger Peter Meaden. How mod is this mod-mad mob? VERY mod. Their clothes are the hallmark of the much criticized typical mod. Cycling jackets, tee-shirts, turned up Levi-jeans, long white jackets, boxing boots, black and white brogues, and so-on to the Mod-est limits.

Says Peter Meaden: "After all, the Mod scene is a way of life. An exciting, quick-changing way of life. The boys are totally immersed in this atmosphere. So they have this direct contact with thousands of potential disc-buyers. And the reaction is already very strong indeed. Take places like the Scene Club in London. The fans are mad about the disc-both sides of it! In fact, 'Zoot Suit' was originally planned as the 'A' side, being switched only at the last moment.

In a way, the High Numbers sound swivels directly round the vocals and harmonica wailing of Roger Daltrey. His blonde hair is styled in a longish French crewcut and he buys clothes in the very latest styles. Currently he's modeling zoot-suit jackets. He digs the blues and Buddy Guy...and is glad is no longer has to work as a sheet metal worker.

Lead guitarist Peter Townsend originally wanted to be a graphic designer, having been to Ealing Art School. A near six-footer, he has cropped dark hair, piercing blue eyes, and says: "I admit to spending a fortune on bright and in-vogue clothes. I go for the 'West Side Story' look, and the Ivy League gear." Musically he's for Bob Dylan and the Tamla-Motown-Gordy label.

On bass is John Allison. He went to school with Roger at Acton County Grammar School. "I used to be in an income tax office. This gave me an ambition to get OUT of the tax office." John is certainly the most conservative of the group, really preferring classical music to most other kinds. He is an accomplished musician.



Come in, now, drummer Keith Moon. He's the youngest of the group--only seventeen. A Wembley resident, he went to Wembley Technical College and was a trainee representative before turning professional musician. It is Keith who is the smallest of the group, too, and has black hair and brown eyes. "I spend all my free time listening to the music in various West End of London clubs."

TRM colleagues are convinced that the boys stand a good chance of getting away with "I'm The Face". And one thing is for sure: the phraseology is good and authentic. Mod, in fact. It will be interesting to see how they do.



(LEFT: Currently creating a storm in London's Scene club on Wednesday Nights are the High Numbers, the first really Mod group to hit the group scene. The boys have been the centre of interest for several weeks since their sensational debut at the Scene Club, in Ham Yard off Great Windmill Street in the heart of London's Soho. The High Numbers have been signed by Arthur Howes and Jimmy o Day for a series of Sunday dates starting on August 9th at Birghton Hippodrome where they will be appearing with Gerry and the Pacemakers. Other dates so far negotiated include the Blackpool Opera House with the Beatles on August 16th, and Kelvin Hall, Glasgow with the Animals and Yardbirds on September 4th. An Autumn tour for the boys is being planned but the High Numbers will be playing at the Scene on Wednesday Nights for the next three months. Their disc, "I'm the Face" was last week given a Top Fifty Tip by the TRM staff.

THE HIGH NUMBERS
I'm The Face; Zoot Suit (Fontana TF 488).
THIS sensational new mod group and an atmospheric wailing item with a jerky danceable beat and an ultra-commercial blues-favoured tune that grows and grows on you. Interesting lyric about mod fashion and good vocal all leads up to a first class disc by this new team, who are kicking up a storm in London clubs. With enough exposure it could click in a big way. Flip is a smoother also-beaty item with another good lyric.
TOP FIFTY TIP

Jimmy Page, (con't from preceding page).

Of the first ten or so Immediate releases, Jimmy has been involved with many of them, as a session man. But on two he has been involved as a writer and producer. Immediate 002 is the Fifth Avenue doing a lovely folk-rock version of "The Bells of Rhymney". Jimmy intertwines 12 string acoustic and electric guitar sounds. The flip, "Just Like Anyone Would Do" is a Page original and very similar to the current Byrds sound sweeping the charts.

For Immediate 020 he has Les Fleur De Lys doing Buddy Holly's "Moondreams". It's quite a strange arrangement. The flip, "Wait For Me" is another Page original, and is a fast searing instrumental with Page flailing away at his guitar throughout the record. Jimmy reports that he has just completed a single with John Mayall's Blues Breakers, "I'm Your Witchdoctor" b/w "Telephone Blues", which will be released next week on Immediate 022.

Yes music fans, it seems perfectly clear that guitar whiz, arranger, producer, writer and sometime vocalist Jimmy Page has a great future in store for us all!



tips for the top

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AUCTION: UK IMPORTS

Second City Sound	Shadows(Agent)/Tchaikovsky One	Decca
Love Sculpture	In The Land Of The Few/People People(prod Dave Edmunds	Par.
Small Faces	All Or Nothing/Understanding	Decca
Peter Sellers	Help!/A Hard Days Night (with Len Mac)	prod. G.Martin Parl
Del Shannon	So Long Baby/The Answer To Everything	London/Big Top
Del Shannon	Two Silhouettes/My Wild One	London/Big Top
Thunderclap Newman	Accidents/I See It All	Track
T-Bones	How Many More Times/I'm A Lover Not A Fighter(prod G. Copelaky)	Col.
Twice As Much	Sitting On A Fence(Jagger,Richard-prod Al Oldham)/Baby I Want You	Immediate
Tages	So Many Girls/I'm Mad	HMV
10CC	Johnny Don't Do It/4 of Something	UK
Traffic	Here We Go Round The Mulberry Bush/Coloured Rain	Ireland
Traffic	Paper Sun/Giving To You	Ireland
Tremeloes	As You Are/Suddenly You Love Me	CBS
Tremeloes	My Little Lady/All The World To Me	CBS
Ike & Tina Turner	Hold On Baby/A Love Like Yours	London/Phillies
Mizzard	Rock N Roll Winter/Dream Of Ulywn Fold our art sleeve	W.B.
Who	Dogs/Call Me Lightning	Track

Following is a list of singles up for auction. Feel free to send suggestions for trades. Want lists welcome. NO auction lists, please!

If you'd like a package deal, state items and bid. I have widely varied interests for trades—take a wild stab, I may bite. I need sleeves and rare singles by 4 Seasons, 4 Lovers, Valli, Brummels and Genesis in particular.

Write: Bill Melton
2115 Lyndale Ave. S.
Minneapolis, Minn. 55405

AUCTION: UK IMPORTS.

Beetles	She Loves You/I'll Get You	Parl	G
Big Three	By The Way/Oversn Stomp	Decca	Fair
Can	Moonshake/Future Days	UA	M
Cream	Anyone For Tennis/Pressure Rat...	Poly G	G
Creation	Making Time/Try & Stop Me	Planet G	G
Jason Crest	Juliano/Two By The Sea	Phil.	F
"	Turquoise Tandem/Good Life	"	F
Eyes	Immedate Pleasure/My Degeneration Merc Fair		
"	When the Night Falls/Rowed Out Merc.	Fair	
Marianne Faithful	EP: Go Away.../Et Maintenant/The Most of		
"	What is Least/Sho La La Song	Pic Sl.	Decca VG
Fourmost	EP: How Can I Tell Her/You've Got That Way/		
"	A Little Loving/Waiting for You	Pic Sl.	Parl. G
Heard	Dont Want Our Loving.../Fairly Tale	Font G	G
"	Paradise Lost/Come on...	Font G	G
"	Hanging From Loving Tree/Dont Want...	B&C VG	
Merseybeats	EP: On Stage: Long Tall Sally/Shame/Sit Right		
"	Down.../Jive A Bunch...	Pic Sl.	Font VG
Move	Wild Time/Summer/Smiles	BZ	WG
Nigel Olsson	Alabama(N.Young)/Sunshine Looks...	DJM G	G
"	Natures Way/G.T. Over	DJM VG	
Pink Fairies	Well Well Well/Hold On	Poly.	M
Suzi Quatro	48 Crash/Little Bitch Blue	Rak M	M
Riveras	California Sun/Goose Step	Fye	G
Ronny & Daytonara	Sandy/Sandy	Stateside	Fane
Searchers	EP: The System: This Empty Place/Sea of		
"	Heartbreak/Cant Help Forgiving...	Pic Sl.	Fye Fair
Searchers	EP: Hungry For Love/Doncha Know/Oh My Lover/		
"	Aint that Just Like Me	Pic Sl	Fye Fine
Mike Sheridan & Nightriders	What a Sweet Thing/Fab.	Col G	G
Skip & Flip	Panczy Nancy/It Could Be	Top Rank	G
Sorrows	Got What I Want/No No No	Pic.	VG
Spencer Davis Group	EP: Every Little Bit Hurts/Hurrt Me		
"	So/Cant Stand It/Midnight Train	PID Sl.	Font. Fine
Sweet	All You'll Ever Get Pro.	Mo.	Julicer Fair
Triggs	Everything's Funny/Feels like a Woman	Fye	VG
"	Evil Woman/Sweet Madeline	Pace One	VG
"	Give it to Me/You're Kissing	Pace One	Fine
"	Hi Hi Hazel/I Ride By		
"	Lazy Weekend/Lets Pull Together	DJM	
"	Surprise Surprise/Barbles & Rum	Pace One	"
Twinkle	Terry/Boy of By Dreams	Decca	Mint
Keith West	Havin Someone/No Livin Without You	Derra	G
Keith West	Riding for a Fall/Days abotu to Rain	Derra	VG
Who	Instant Party/Legal Matter	Bruna.	VG
Wizzard	Angel Fingers/You Got the Jump	Harvest	Fine

WRITE: Martin Wheatley; 46 Queenhill Road; Selsdon, Surrey;
CR2 8DQ; ENGLAND.

AUCTION:

The Move	Flowers in the Rain	AAM	COH	G
Pink Floyd	Apples & Oranges/Paintbox	UK	Col.	M
K. West & Tomorrow	Revolution	UK	Parl.	M
Searchers	What Have they Done to the Rain	Kapp	N	N
Gerry & Pacemakers	I Like It	Laurie		
Procol Harum	In the We Small Hours	AAM	DJ	
Mungo Jerry	In the Summertime	Janus		M
Them	Baby Please Don't Go	Parrot		N
Jeff Beck	Hi Ho Silver Lining	Epic		G
Beau Brummels	You Tell Me Why	Autman		G
Sons of Champlain	Jesus is Coming (Never Released)	Cap.		
Donovan & Beek	Bed with Me	Eye		M
Country	Hole in My Shoe	Island		G
Sponer Davis Group	Sitting & Thinking	UK	Port	G
Traffic	Joe & Fish	EP	Rap	rare
T. Rex	My People Were Fair	UK	M	
Var. Arts.: Freddie & Browners	Toggerly 5 etc	Tower	M	
Searchers	The New Searchers	Kapp	M	
Dave Clark Five	Coast to Coast	Epic		G
Pink Fairies	What a Bunch of Sweeties	UK	Poly.	M
Beatles	Savage Young Beatles	Savage	69	M

WRITE: Gary Massucco, 306A Green Street, San Francisco,
California, 94133.

SET SALE & WANTS:

<u>Revolution</u>	<u>Sndtrk. (Quicksilver etc)</u>	SS	00	\$3.
<u>Dave Dee; Dozy etc</u>	<u>Time to Take Off</u>	SS	00	\$3.
<u>Detergents</u>	<u>Many Faces Of</u>	SS	00	\$3.
<u>Marmalade</u>	<u>Best Of</u>	SS	00	\$3.
<u>Wailers</u>	<u>Tall Cool One</u>	SS	00	\$3.
<u>Grapefruit</u>	<u>Deep Water</u>	SS	00	\$4.
<u>Hollies</u>	<u>Sing Dylan US</u>	SS	00	\$4.
<u>Terry Knight & Pack</u>	<u>same</u>	SS	00	\$4.
<u>& *Mysterians</u>	<u>96 Tears</u>	SS	00	\$4.
<u>Idle Race</u>	<u>Birthday Paty</u>	SS	00	\$4.50

Wanted: Obscure Punk Records; & Obscure Angloid
Records; Pictures; Records Ads of the Clingers.

WRITE: Bob Rhoads; 426 Chesnut Street; West
Reading, PA. 19602.

ADDENDUM

PHIL SPECTOR:

Joy Mann Empty Pages/Cryin Fool (B side by P. Spector/T. Phillips) Col. 42351 2/62
 Priscilla Paris on LP Priscilla Sings Herself York 4005 liner notes attributed to Phil Spector.
 Yolanda and the Charmanes There Oughta Be a Law/Hootchy Gootchy Girl Smash 1777 9/62
 (last issues Addendum indicated the tie between Sill-Hazelwood & possibly Spector on Smash during 1962. This Record was produced by Sill & Douglas & The B side was written by Al Hazan, who later became Ali Hassan on Philles. This side was also published by Mother Bertha Music. Godgirl record with possible Spector involvement)
 Sammi Lynn You Should Know I'm Still Your Baby/Blue Butterfly Sue 752 9/61
 (Jack Nitzsche worked with Sue Records during mid '61 to early '62; arranging and co-authoring many sides. No production credits are listed here, but Nitzsche co-wrote the B side. The A side is an exact cop, or early rendition of "Take Good Care of My Baby" credited here to Goffin-King-R. Kreisman & Aldon Music. Good sound, lots of strings and possible Spector involvement.)

RED BIRD FAMILY:

Roddie Joy If There's Anything Else You Want/Stop Red-Bird 037
 Linda Jones You Hit me Like TNT/ Blue Cat 128

YARDBIRDS:

The Washington D.C.'s: Seek & Find/I Love Gerald Chevin the Great UK CBS 202464 1966
 The Parking Lot: World Spinning Sadly/Carpet Man UK Parl. 5779 1969
 (Both produced by Paul Samwell-Smith; Also wrote 'World Spinning Sadly'.)

PRETTY THINGS:

A strange 1968 album was pressed in Britain entitled More Electric Banana. Perhaps it was a soundtrack for a film; or a BBC Show. It was on De Wolfe Records, DW LP 3069, and these were the cuts; I See You (A. Povey/R. Taylor/P. May/AE Waller); Street Girl (Peter Reno); Grey Skies (same credits as 1st cut); I Love You (Phil May/D. Wilkinson); Love Dance & Sing (Peter Reno); & A Thousand and Ages From The Sun (same credits as first cut). The other side of the album had the same six cuts, except they were the instrumental tracks without the vocals.

Jason Crest

Flip of Juliano the Bull is "Two By The Sea"

VANDA-YOUNG:

'Station on Third Avenue' by Vanda-Young on Marmalade UK LP There's a Lot Of It About, & V/Y also wrote "Ain't It Nice" by Steve Ryder, (E) Blue Mtn. 1003; 1972.

BRUCE JOHNSTON:

"Carmen" by Bruce & Terry was on the Columbia Sampler Cool N Clear CSP 197, in Mono Only.
 Bob Keene Orchestra: Teen Talk (B. Johnston)/The Toughest Theme (B. Johnston/M. Enrich). Both Instrumentals Del-Fi 4144. 1/61
 Millard Woods Country Boy/Don't Put Me Down (B. Johnston/J. Randolph) Del-Fi 4150 2/61

JAN & DEAN:

Deane Hawley Queen of the Angels/You Conquered Me Liberty 55446 12/62
 (Both sides arranged and conducted by Jan Berry; Produced by Lou Adler) (Deanne Hawley also recorded a half dozen 45's for Dore during the period Jan & Dean were there; perhaps they worked with him then too; See also below.)
 Johnny Crawford Judy Loves Me (Written by Jan Berry/Kornfeld/Altfeld) Del-Fi 4231 12/63 (reached #95)
 Most pressings of "Blue Moon Shuffle" on the flip of Jan's Ode 45 "Don't You Just Know It" are really "Tinsel Town"; "Tinsel Town" issued more recently in a different version/mix b/w "Blow Up Music" Ode 66050 as 1 Jan 1.

BEACH BOYS:

Dot 45 16354 "Samoa/Lone Survivor" is by the Beachcombers; no Beach Boy involvement.
 "Tell Someone You Love Her" and "Hawley" (listed as "Holly") not by Brian but by Dino/Desi/Billy conglamations. Perhaps "Hawley" is about Deane Hawley---see Jan & Dean above...)

Mike Sheridan & Nightriders: (reorganization of past listings):

Tell Me What You're Gonna Do/No Other Guy Col. 7141 11/63
 Please Mr Postman/In Love US Liv. Snd 902 Col. 7183 2/64
 Oh What a Sweet Thing That Was/Fabulous Col. 7302 6/64
 Here I Stand/Lonely Weekends Col. 7462 1/65
 Take My Hand/Make them Stop Col. 7677 8/65
 Don't Turn You Back on Me/Stop Look & Listen Col. 7798 12/65

"In Love" & Fabulous on French Sampler The Best of the Liverpool Sound; FBX 272

See TRM #7 Addendum for details on above Carole King Record.

Addendum Help Thanks to: Ken Barnes; Joel Bernstein; Greg Shaw; Juergen Roemild; Don Huff; Bernard Waats; & everybody else who wrote.

Companion

ADVANCE COPY

2000
Time: 2:19

Aldon Music Inc.
BMI
5983

IT MIGHT AS WELL RAIN UNTIL SEPTEMBER

(Carole King-Gerry Goffin)

CAROLE KING

Produced by Gerry Goffin
for Nevin-Krassner Assoc.

DIVISION OF NEVIN-KRASSNER ASSOC. INC.



MIKE SHERIDAN

sings "HERE I STAND"

Columbia DB 7462
STAND AND LISTEN TO IT... BUY IT

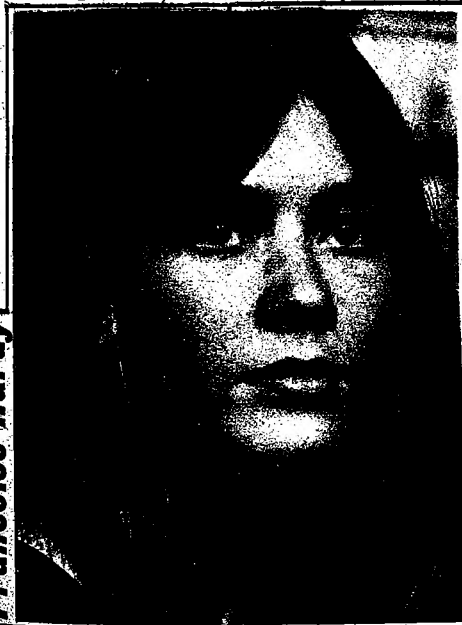
LETTERS O M

MORE ON GIRL GROUPS

.....I was happy to see that Ken Barnes also like the Chic-Lets, The Girlfriends, The Four Pennies, that great Reparata 45 (my favorite Spector cop), plus the Shelly Fabares "He Don't Love Me"---was she really married to Lou Adler??? (Ed: Yes!). Anyway here are a few more, for what it's worth:

Annette "Dreamin' About You"; Vista 338. This was given to me by John Peck of Providence, who also has the picture sleeve. In this case the Pic sl. has more than nostalgic value cause it says the song was for her "new TV Show" (Don't remember the name), which is funny because she never got it!! The song was written by Carole & Gerry, and sounds as if they produced it too. I think it's fabulous. **Pandoras; "I Could Write a Book about My Baby"; Liberty 55954.** I saw them (an all girl group who played their own instruments!) on a syndicated show (Upbeat, maybe??) and I never forgot the song. It wasn't a hit, and no one I knew had it...then finally found it at a party and convinced the pwner to part with it. It's not really Spectorish, but I love it. (Goo production by Bob Stone, who also wrote it.)

Francoise Hardy; No one ever mentions her. No auction list ever list her. No want lists ever want her. But I do. I found one album by her at a flea market about 4 months ago, and two of the cuts were Spector-gone-French! Since then I've acquired four albums on Kapp, 3 on Reprise, 2 French albums on Vogue, 3 Kapp 45's, plus a French EP. She first hit in '61 and was immediately the rage of France. Whereas the other chick singers would try to do Tina Turner, Francoise just stood there in a back leather raincoat and played her guitar. She was the first French pop-singer to write her own material, and it was varied and usually very good. (To hear one album would be misleading. She did several in English and one of them, especially, is to be avoided.) About '64 she did movies and records & films continued until the late 60's. She's only 30 years old now! Anyway she was really something else, almost old fashioned in her appearance and lyrics, but she did the socially incorrect things all the time; living with a photographer in '66, right next door to her mother. (France is less permissive than America, despite what Americans think.) These days she has Jaques Dutronc's kid (JD is a pop singer) but she refuses to marry him. Probably the album you'd like would be Je Vous Aime; Four Corners-Kapp 4238. Listen to the first side for the Spector touches. (I don't speak French



Francoise Hardy

POP POEM

THE time has come, we must impart
Our lowly comment on
the chart

And whether or not our
text you use
It's imperative we express
our views.

The **HOLLIES**, oh yes, they're
the greatest lads
And hardly one of the
latest fads.
"Can't Let Go" is one of
their best.
The singing is brilliant apart
from the rest.



CHRIS DREYA

The **FACES**, yes we both agree
Have made it big with
"Sha La Lee"
Their image is really sharp
you know.
And from the chart not
soon will go
Composer **KENNY LYNCH**
you see,
They're making money and
so is he.

The **STONES** we think in
"Satisfaction",
Turned out the ultimate of
their fashion,
And since then, as we have
learned,
To an earlier style they have
returned.

The **WALKERS** make the
greatest discs
With a **SEASONS** song,
there are very few risks;
A **SPECTOR**-like sound and
very clean,
Is that **SONNY BONO** on
tambourine?

We had predicted, long time
ago,
A hit for **LOU CHRISTIE**
and now we know
That "Lightnin' Strikes"
has made the grade
And with that chorus he has
it made.

Of "Substitute" we must
express
That of the **WHO** it's hardly
the best,
But still a good record with
very good words,
Though much of it sounds
just like the **BYRDS**.

"Hold Tight"--great record
for a dance
Is composed of football
chants,
But, we think, will stand
the test
For **DAVE DEE, NAILS,**
CABBAGE and the rest.

It's very refreshing, we agree,
To see the **KINKS** change
of policy;
The group, in parts, sounds
much like **JOE BROWN**
With **RAY DAVIES** now
the frustrated clown.

On "What Now My Love",
now should we dare
To ask which is **SONNY**
and which is **CHERYL**?
Now our opinions we have
rendered,
Hoping that no one we have
offended,
Although with our views
you may not agree
It is a change to see it in
poetry!

by Yardbirds
Jim and Chris

by the way...but Otis usually didn't speak English
either and I liked his records just fine.)

Cheers....

Andy Simons
Northampton, Mass.

(Andy: Anyone whose check reads "Tomorrows Sound
Today---Remember the Ronettes" is allright with me.
Thanks for the girl-group comments. Look for an
all-inclusive **TRM** girl-group roundup shortly!)

BARNES UPDATES DISCOVERIES

.....Other items of interest include "Just A-
Bout the Same"; Association (WB 7372), produced by
Boettcher/Olsen in a last attempt to capture the
"Along Comes Mary Magie"---written by Fennelly-
Rhodes-Stec. Quite adventurous for the Association;
strong harmonies; ok song. And courtesy of a New
Zealand friend three albums and four singles by the
Fourmyula, the island's foremost '68-'70 group.
Much of it is nice light pop-rock though nothing up
to their Bell single "Nature". Plus the Best of the
Easybeats, which I love, and their **Volume 3** which
seems really strong and is an immediate favorite.

.....Incidentally, it's been revealed that The
Grodes were actually a studio figment consisting of
solo records by Doug Rhodes (if you pronounce Doug's
name fast, sounds like a NY pronunciation of Da
Grodes.).....Hmmm.....

Ken Barnes
Burbank, Calif.

MC5 RETURN!!!

.....Yes, Virginia, there's still an MC5. They
appeared around Labor Day in Faribault, Minnesota,
Rice County Fairgrounds, with Bob Seger. Wayne Kramer
is the only remaining original member but he rocks
on with second guitarist Mark Manko (ex Detroit), a
bassist, and two drummers. Wayne was extremely
friendly and personable to his old fans who stopped
in his trailer to say hello. Here's an item of con-
siderable interest to **TRM** readers: Wayne told me that
during their year or two of residence in England, the
original 5 recorded a soundtrack for an unreleased
experimental film called **Gold**. The movie as I say
was never released, but Wayne said the soundtrack al-
bum came out and included "some of our most progressive
music to date"! Yet I have never heard of this al-
bum, and the local Eglissh Import shop has never heard
of the reputed label, Grandmother Records?!? Can any
reader help me out on this one---it's a toughie!!

Meanwhile Wayne has joined forces with an ex-Mo-
town exec, Mel Davis, in a new management-production
company. A single is planned; "Pain of Love" B/W "With-
out Sensitivity". Friends and fans can write Wayne
c/o The Rock Pile; 3626 East 8-Mile Road; Detroit,
Michigan; 48237.

Dennis Thompson is in L.A. working with the new
Iggy Pop Band; Rob Tyner is living in Ann Arbor and
will soon have a book published of science-fiction
perno; Fred Smith and Michael Davis are half of the
new Scott Morgan Group, with ex-Rational, ex-Lightin'
Morgan, and ex-Lightnin' Terry Trabandt.

As for Bob Seger, he rocks on as well. At this
particular concert he was backed by the same Silver
Bullet Band who support him on the **Contrasts** LP,
only with Robin Robbins on keyboards. It's a helluva
band; the album doesn't show half of what they can
do. Unfortunately, Seger continues to undermine his
own potential in concert as well as on record---this
time is was a long, boogie-and-boredom version of JJ
Cale's "Bringing it Back From Mexico". My God, a song
about marijuana in 1974! Needless to say, this paled
beside his renditions of "Ramblin' Gamblin' Man", "Let
It Rock", "Get Out Of Denver", and an astounding en-
core of "School Teacher".

Andy Schwartz
Minneapolis, Minn.

(**TRM** & Seger/MC 5 fans should check out **TRM** #1 for a-
nother of Andy's Midwestern reports. Thanks!)

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